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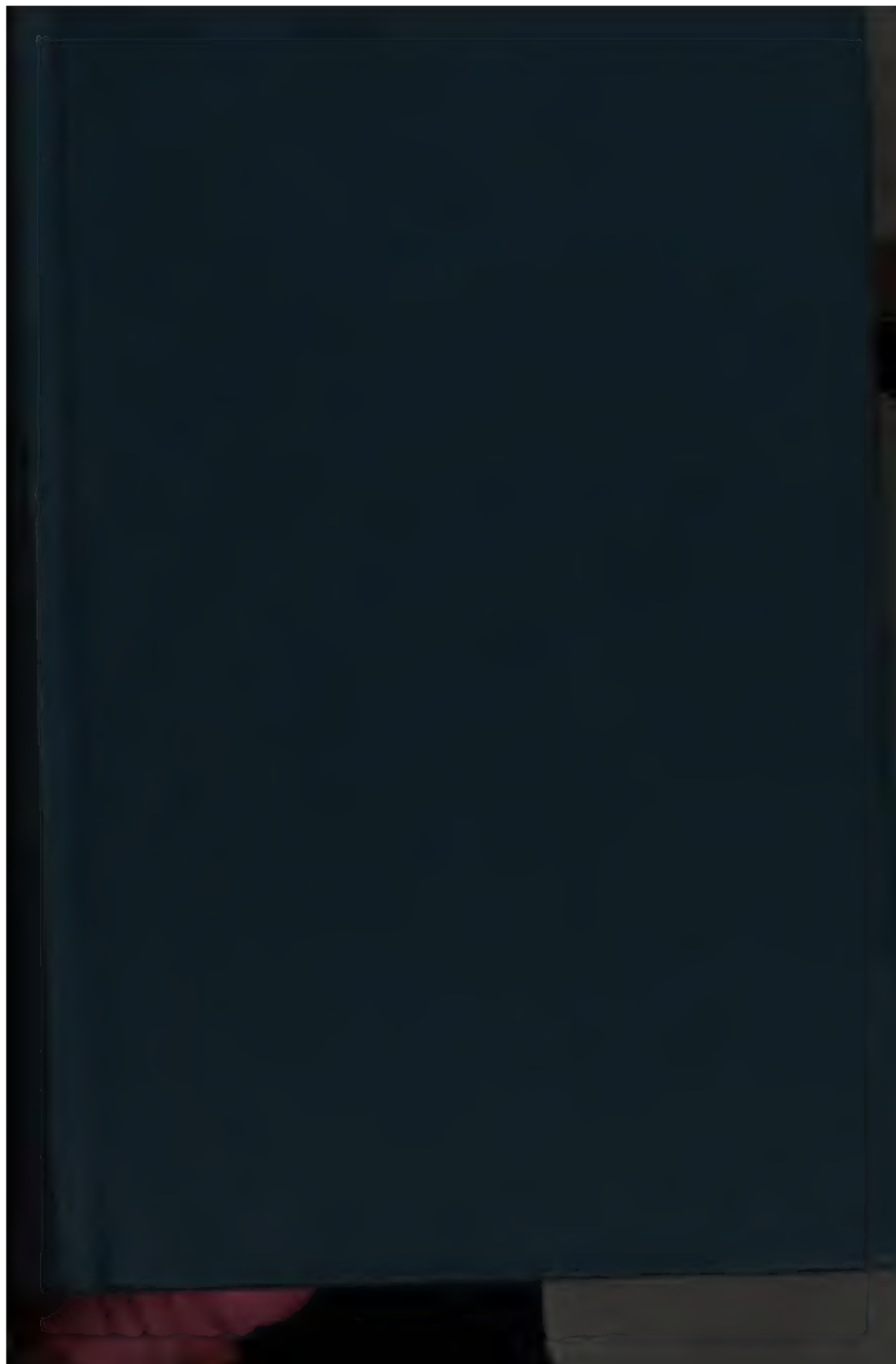
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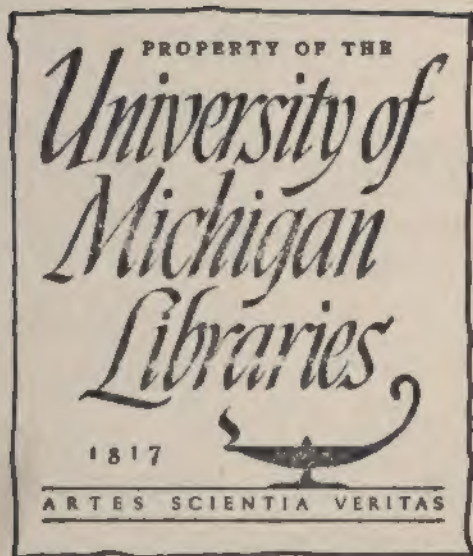
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ILLUSTRATIONS
OF THE
PUBLIC BUILDINGS OF LONDON:
WITH
HISTORICAL AND DESCRIPTIVE ACCOUNTS
OF
EACH EDIFICE.

BY PUGIN AND BRITTON.

SECOND EDITION, GREATLY ENLARGED,
BY W. H. LEEDS.

Insegnò ad emanciparsi dalla *ortodossia de' pedanti*, e sentì che cercando di ricondurre i proprj concittadini a pensare e giudicare di per se stesso, avrebbe giovuto alla bella arte di cui scriveva.—UGONI.

IN TWO VOLUMES.

VOL. I.

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TO

SYDNEY SMIRKE, ESQ.

F. S. A., F. G. S., ARCHITECT,

THESE VOLUMES,

**ILLUSTRATIVE OF THE PUBLIC BUILDINGS
OF LONDON,**

ARE RESPECTFULLY INSCRIBED

BY HIS MUCH OBLIGED SERVANT,

JOHN WEALE.

P R E F A C E.

To many it has been matter not only of regret, but of surprise, that a work like the present, so convenient and economical in form, and interesting to others as well as professional men, should not have been continued beyond the two volumes originally published ; more particularly as in the interim from their appearance, a variety of structures of more or less merit and note have been added to the public edifices of the metropolis. That there is an abundant supply of fresh subjects for such purpose, will hardly be disputed ; many of them, as it is hoped this new Edition will satisfactorily testify, even more interesting than several of those previously represented. Yet although there are ample materials for a third or even a fourth volume, the present publisher deems it more advisable, as the work is now out of print, to commence with an entirely new edition containing several hitherto unedited buildings.

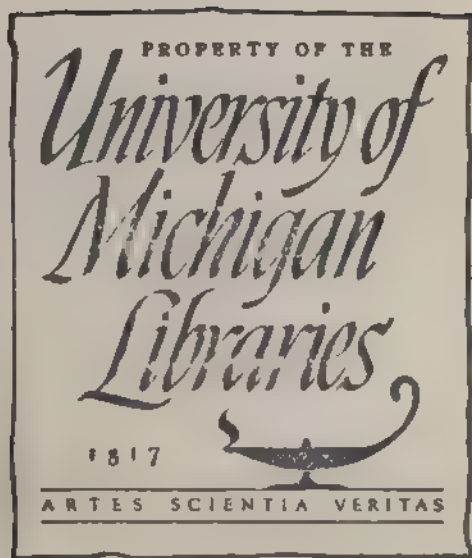
Besides the additions both in regard to Plates and their descriptions, others to a very considerable extent

have been made by the present Editor, both in the form of Notes, and of Remarks appended to the accompanying letter-press by other writers. The opinions of the latter have been left untouched by him, even when decidedly at variance with his own; in order that the reader may adopt whichever shall appear to him the most judicious, and the best-founded. All that has been done in the way of altering the original letter-press, has been confined to abridging several of the articles, by paring away what was evidently extraneous matter, what related only very remotely indeed to the buildings themselves, and was by no means in accordance with the character of a work that is most undisguisedly of a strictly architectural nature, therefore not at all likely to find purchasers among those who seek merely historical and topographical information. It was probably thought that the insertion of such irrelevant matter, might both help to make up for the deficiency of architectural explanation and comment, and serve to render the work more popular, and acceptable to the general reader; yet whatever may have been the motive, it must be allowed to have been very mistaken policy to adapt the work rather to the tastes of those who were not likely to encourage it to any extent, than of the class to whom it directly addressed itself; and many of the articles were so barren of remark and criticism, so overloaded with details to be collected from topographical histories, and bearing only incidentally upon

the professed subjects, that the former bore about the same proportion to the latter, as the item of bread did to that of sack in the fat Knight's bill.

With this conviction, the Editor has, among sundry other excrescences, expunged the whole of the account of the Progress of the Drama in England, as being a grossly palpable *hors d'œuvre*, having no more connexion with the history and description of the Theatres themselves as buildings, than Covent Garden Market has with Covent Garden Church. Neither was that inter-chapter or interlude at all in keeping with the rest of the work ; because, in order for it to have been systematic and uniform, the account of St. Paul's ought to have been similarly preceded by a semi-theological dissertation on the Church of England, while the Law Courts might have been prefaced by an abridgement of Blackstone's Commentaries, and a commentary on the Statutes at large.

Yet if the account of the Drama—of changes of management, of theatrical dynasties and revolutions, successes and embarrassments—has been swept away by editorial reform ; something also has been added,—even more in point of quantity,—namely, the observations on Theatres, including a synoptical table showing the dimensions of some of the principal ones, and other information respecting them ; all which, it is presumed, will be found quite as interesting to the architectural reader, whether professional or amateur, as was the matter it has supplanted. The chief that



are so miscellaneous as hardly to admit of precise arrangement, on which account the only order attempted in regard to the first-mentioned, is that of their situation in the course from east to west.

As every one of the buildings now added to the original subjects is of quite recent date, no history as yet attaches to them; a circumstance the Editor is far from regretting, because the respective accounts are now necessarily confined to remarks on the buildings themselves; whereas, when History and Architecture sit down to make a meal together, the latter gets very little more than the crumbs which fall from the table, while poor Criticism is fairly kicked under it, as if unworthy even to show her face. In the preface to his *Geschichte der Kunst*, Winckelmann gives us an anecdote to the purpose, of a writer who filled what professed to be an account of two statues of captive barbarian kings, with a history of Numidia!

The excuse that is frequently made for the reticence of criticism in regard to buildings is, that they speak sufficiently clearly for themselves; and so they certainly do, provided they are adequately illustrated by explanatory engravings; yet even then only to those who are familiar with the language they make use of, and merely as relates to them as objects. What is plainly exhibited to the eye in an engraving, of course requires not to be described in words also; consequently whenever an elevation of a building is given, it is mere repetition and reiteration to point out *seriatim*

the parts of which it is composed: yet it does not exactly follow that there is likewise no occasion for critical comment and remark; on the contrary, these latter are then most of all serviceable when that which is the subject of them is clearly understood. Whatever, too, they may happen to be in themselves, such remarks have at least this beneficial tendency, that they serve to fix attention upon much which would else be passed over without observation; consequently, if erroneous, at least they direct notice to those points which may be reconsidered by others, and treated by them with greater diligence and acumen. Another and not the least advantage attending criticism of this sort is, that it teaches people to think and judge, and shows them how much there is to be observed and attended to in order to do so properly. Besides all which, it invests the subject with that interest which should belong to it in common with the other fine arts, but which has hitherto been kept almost entirely out of sight. It may mainly be ascribed to this last-mentioned circumstance that, as a study, architecture has so very few votaries beyond its professional pale,—so very few lay-students who apply themselves to it merely for the sake of the intellectual gratification it is capable of affording. Most persons have taken up with the notion that it is impossible to attain any adequate knowledge of the art without becoming familiar with all its mechanical and practical operations also; which is about as extravagant as it would be to

fancy that a man must have handled the chisel or pencil himself, and be well acquainted with all the processes and arcana of the statuary's workshop and the artist's painting room, before he can judge of or relish the productions of sculpture and painting. In short, if they cared to be consistent, they would go a step further, and boldly deny at once that architecture is a fine art at all, putting it upon the same footing with those subsidiary arts of decoration which minister to architecture itself. Another prevalent prejudice against the study is, that every thing in it depends so entirely upon rules, is so fixed and hemmed in by them, as to afford no room whatever for the exercise of criticism, any more than does the plain fact that two and two make four.

Without inquiring whether these prejudices and misconceptions are not, in some degree, attributable to the course pursued by professional writers on architecture, who have very rarely, if ever, condescended to accommodate their writings to the general reader ; it is sufficient to remark, that none have greater cause to lament the popular ignorance in regard to the art, which has been fostered by those prejudices, than architects themselves. While it leaves them scarcely any competent judges but their rivals, it places them at the mercy of the self-willed, the obstinate, and the capricious. On the other hand, the public are quite as much at the mercy of pretenders in the profession. It is in vain for people to demand excellence, so long

as they admit that they are incompetent to discriminate between talent and no talent,—in short, do not understand either the beauties or defects of an architectural composition. Thus, although their interest and object ought to be the same, both parties mutually accuse each other.

Such a state of things is not a little injurious to the best interests of architecture itself. And architects ought by this time to have discovered, that the better informed the public in general are in respect to their art, so much the better both for that and for themselves. In proportion as architectural topics can be made to engage general attention, and rendered matter of conversation and discussion in society, so will the public take a livelier and more extended concern in the art. In this respect something has been done of late years by the establishment of the 'Architectural Magazine,' which there is every reason to suppose has been the means of leading many to direct their attention to a study which, if rationally pursued, is not without its allurements for others besides professional men.

More recently another periodical has appeared, entitled 'The Civil Engineer and Architect's Journal,' which, in conformity with its title, devotes itself more particularly to strictly technical and practical matters, yet by no means to the exclusion of more popular subjects. Both these publications have already effected some good in disseminating a taste for such studies,

and in diffusing more enlarged and liberal views in respect to the æsthetic principles of architecture, than have hitherto prevailed.

How far the Editor's own criticisms, here offered to the public, satisfactorily exemplify what he recommends, must be left to the reader to determine. At all events, they are in no very great danger of being found fault with on the score of not entering sufficiently into details, or of being too dry and formal. Leaving alone what may be thought of many of the opinions and remarks they contain, they will strike different persons very differently, because some will relish them all the better for that, on account of which others will probably object to them. The writer who attempts to accommodate himself to the particular taste of every one, will please no one; whereas he who satisfies himself, will at all events have the luck of pleasing some one, and be apt to write naturally, if not originally. Undoubtedly there are several things both in the notes and elsewhere, that might have been omitted without causing any hiatus. Still the Editor offers no apology either for those, or any thing else he has said; considering all such apologies to be not only unavailing, but most transparently hypocritical into the bargain.

Should what has been done be found to give satisfaction, the Editor will most probably resume his task, it being in contemplation to carry on the work by at least one additional volume; yet further than that probability is at present in favour of this being done,

no assurance is here given—no positive promise made, because the performance of it will in a considerable degree depend upon the reception that shall be given to the two now published. It may, however, be stated, that should such continuation of the Public Edifices be undertaken, as it will virtually become a new series, whether so entitled or not, an opportunity will be afforded for getting rid of some of the defects attending the original plan of the work, and now only partially extirpated; and also for some improvements in respect to the plates. In which case, it is probable, that in regard to one or two of the buildings now inserted, additional information will be given in more detailed and explanatory engravings.

Not only is there already an abundance of entirely fresh subjects for the continuation of the work to double its present extent, especially if they were more fully developed by drawings, but every year will add something to the stock. The new Houses of Parliament, Royal Exchange, Reform Club, and the façade of the British Museum, will doubtless prove very important architectural acquisitions to the metropolis. Perhaps, too, the buildings of the West of London Cemetery, and of the Botanic Garden about to be formed in the inner circle of the Regent's Park, will deserve to be ranked among our public embellishments.

Among the designs that have actually been carried into execution, may be mentioned the Doric Propyleum to the London and Birmingham Railway, in

Euston Square, by Hardwick ; the London and Westminster Bank, Lothbury, by Cockerell and Tite ; the Junior University Club House, by Smirke ; the School for the Indigent Blind, by Newman ; and the interior of the Synagogue, St. Helen's Place, by Davies. But although several churches have been erected in various parts of the town and its suburbs, since that of St. Dunstan's in the West, there is hardly one that recommends itself as an architectural subject. One of the best, at least in regard to its exterior, is that by Penne-
thorne, in Gray's Inn Road ; for although small, it possesses some originality, as well as consistency of style and character,—and so far is greatly preferable to those mawkish pseudo-Grecian structures, compounded of a portico and meeting-house stuck together : the one in question, however, would have been materially improved had the curved screen walls been carried up so high as to shut out the view of the sides ; had which been done, the façade would have acquired much greater importance. There is also a church in the Gothic style, now erecting from the designs of Mr. Blore, on the north side of Berwick Street, Soho, which promises to be greatly better than any thing of that sort which has been done in the metropolis for several years.

Even when all the available materials shall have been exhausted as regards the metropolis itself, there would still remain a new and ample stock for a similar—or companion work to the present one, illustrative of

the PROVINCIAL ARCHITECTURE of England, as exemplified in the public buildings at Liverpool, Manchester, Newcastle, Birmingham, and other principal towns. Such, for instance, as the Royal Institution, and the Athenæum, at Manchester, and Free Grammar School, at Birmingham, (all by Mr. Barry); the Fitzwilliam Museum, Cambridge, by Mr. Basevi; the Public Libraries of that University, by Mr. Cockerell; the Victoria Rooms, Bristol, by Mr. C. Dyer; and the Athenæum, at Derby; which last-mentioned structure is now in progress from the designs of Mr. R. Wallace.

As the field would be so extensive, such a work ought to be confined to the very best specimens, and to such as are unedited. The idea of a work of the above description, however, itself belongs to that species of architecture denominated "castle building," it being as yet matter of doubt whether the plan here hinted at will be acted upon.

To speak, by way of conclusion, respecting his own share in the present volumes, it will be evident enough that the Editor has not scrupled to impugn many *veteris mendacia famæ*, and to indulge in some observations that can hardly fail to shock what the author quoted on the title page calls the 'orthodoxy of pedantry.' Yet if not uniformly in accordance with those commonly received,—if they occasionally tread too sharply on the heels of prejudices,—if, moreover, some of them shall be convicted of being erroneous, as well as unpalatable, the opinions here put forth by him

may at least claim the merit of being independent and unborrowed. He may also be allowed to say, that in the articles now added by himself, he has endeavoured, as far as the subjects themselves afforded scope for doing so, to invest description and criticism of this kind with some degree of interest, by impartially pointing out both merits and defects, and by calling attention to particulars, which, more frequently than not, are passed over altogether. If, therefore, in some instances praise and censure nearly balance each other, that circumstance argues no inconsistency in him, whatever it may do in respect to the buildings so spoken of.

To solicit indulgence for what he has said, would be but the paltry affectation of modesty, equally unavailing and misplaced. If the remarks here submitted to that class of the public who, it is presumed, are quite competent to appreciate them, shall be found valueless, they will be treated accordingly: should they, on the contrary, possess any merit, they will ultimately make their way with the majority of readers, that is, supposing they obtain any; for as the work will be purchased chiefly for the sake of the plates, it is possible that many will examine it no further. In which case all that is here said becomes superfluous, and this Preface may be dismissed at once without another syllable.

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ST. PAUL'S CATHEDRAL

IN recounting the history of St. Paul's Cathedral, it would be improper to pass unnoticed the edifices which have previously occupied the spot whereon it stands. To the structure which immediately preceded it, circumstances of considerable interest and importance are attached, and it therefore merits our attention.

Some writers have supposed, that a Temple dedicated to Diana anciently stood on or near the ground now covered by the Cathedral. The conjecture seems to have originated from the statement of Flete, a monk of Westminster, who wrote about the middle of the fifteenth century. Though there is not sufficient evidence in favour of this opinion, the quantities of Roman pottery, consisting of urns, vases, ampullæ, &c., which were found in the neighbourhood, render it probable that a Temple, belonging to some Deity worshipped by the Romans, anciently stood here.

The first three sees in this country, which were metropolitan, were founded by Pope Eleutherius, A.D. 185; and it is likely that the earliest cathedral of London was destroyed during the general persecution of the Christians under Diocletian, nor is it less so that it was restored by Constantine. It may be presumed, that this latter church was demolished by the Pagan Saxons: and that its rebuilding was not commenced till the year 604, when St. Augustine arrived in Britain, on a mission from Pope Gregory, and

converted Ethelbert, the first Saxon king who embraced Christianity. Under the auspices of that monarch was commenced the first church, which, on this site, was dedicated to St. Paul, the Apostle and Doctor of the Gentiles.

About 674, Erkenwald, the fourth bishop of London expended large sums of money on the edifice ; which, it may be surmised, was chiefly constructed of timber, from its having been destroyed by a fire which raged in London in the year 1083. From the ruins of that church, one more splendid and magnificent arose, the immediate predecessor of the present noble building, and not unworthy to have ranked, in every respect, with any of those still existing in the provinces. It was commenced in the reign of Rufus, under Maurice, bishop of London, and proceeded under Richard de Beaumeis, who bestowed upon the work, during his tenure of the see, the whole revenues of the bishopric.

After the period above mentioned, Dugdale gives no account of the church till 1135, when it was damaged by a fire which extended from London-bridge to St. Clement's Danes ; but he apprehends, on the authority of Godwin, that Richard, bishop of London, in the first year of King Richard's reign, erected the choir at his own cost. In the time of this bishop, it may be conjectured, that the nave, aisles, transepts, and choir, were completed. The latter was not, however, deemed sufficiently elegant ; a new one, therefore, and other works, were commenced. The steeple tower was finished in 1221, and the choir about 19 years afterwards. The cost of these works was chiefly defrayed by the bounty of the people ; but it must not be forgotten, that many of the bishops, during their possession of the see, particularly Maurice, Richard de Beaumeis, and Roger, surnamed Niger, were very liberal contributors, the second more especially.

The stalls in the choir were erected in the reign of Henry III. In 1253, it was found that the roof needed considerable repairs, which it either received, or was altogether new made within two years from that time. Soon after were added the church of St. Faith, and the Lady Chapel, to the eastward of the church. About 1315, a great part of the timber spire was taken down, rebuilt, and a new cross, with a pommel (ball) well gilt, placed on the top. In the same year, exact dimensions of this stately and magnificent cathedral were taken. Its length was 690 feet, breadth 180, height of the roof (west part) from the floor 102 feet; the height of the roof of the new fabric (east from the steeple) 88 feet from the pavement: the whole body of the church 150 feet; and its area three acres, three roods, and twenty-six perches. The height of the tower steeple from the level ground 260 feet; the height of the spire of wood, which was covered with lead, 274 feet, and yet the whole exceeded not 520. The length of the cross above the said ball, or pommel, 15 feet, and the traverse of the said cross six feet. All which was inscribed on a tablet in the north part of the choir.

This church consisted of a nave and two aisles, running throughout the building, as well in the choir as in the transepts. From the western wall of the nave to its intersection by the transepts were eleven openings, separated by Norman pillars, and crowned with semicircular arches. Above these was a triforium, in which the circular arch was also employed, but the claiistory windows and vaulting were in the pointed style. Each transept had five arches similar to those in the nave: over their intersection with the choir and nave rose the steeple tower. The entrance to the choir was distinguished by a screen richly ornamented, on each side of whose principal door were four

canopies, and to the right and left, just beyond the range of the great pillars, were two elegant doorways, which led to the side aisles of the choir. The whole of the choir was in the most elegant pointed style, with a triforium and claiirstory. Over the altar, the view extended into the Lady Chapel, whose eastern wall was pierced with an elegant circular window. On the south side of the church (towards the west) was a cloister 90 feet square, in the centre of which stood a beautiful octagonal chapter-house. The dimensions of this church exceeded those of any other cathedral in this country. On Candlemas Eve, 1444, the timber work of the steeple was fired by lightning, and it was not thoroughly repaired till 1462, when a new ball and weathercock were set up. It was again fired by lightning June 4, 1561; when the spire was entirely consumed, as were the upper roofs of the church and aisles. By the year 1566 the latter were reinstated; but the spire was not restored, nor was any further work done to the church till 1620, in which year a commission issued to the Archbishop of Canterbury, the Lord Chancellor, the Lord Mayor, the Lord Privy Seal, and many other distinguished personages, including Inigo Jones, Esq., Surveyor of His Majesty's Works, to inquire what works were necessary, and what funds existed for carrying them into execution. A second commission issued on the 10th of April, 1631, in which the name of Inigo Jones does not appear; he was, however, employed to superintend and direct the works, which were commenced in April, 1633. By 1639 they were finished, including the beautiful, though misapplied portico, at the west end, which consisted of eight well proportioned columns, those at the flanks being coupled with square insulated antæ. Jones made no alterations in the choir. For the execution of the works the sum of £101,330. 4s. 8d. were collected, whereof only £35,551. 2s. 4d.

had been expended, when the flames of civil discord put an end to all further progress in the works. With the restoration of Charles II. appeared a commission for resuming the repairs of the dilapidated fabric, in which *Doctor*, afterwards *Sir Christopher Wren*, first appears as architect to the structure. The period, between the years 1663 and 1666, was spent in taking down the houses erected by the usurpers at the west end and sides of the church, in clearing the rubbish, searching the decays, repairing the portico, and in providing stone and timber, and other necessary preparations. In May, 1666, *Dr. Wren* submitted to the commissioners a programme (in the shape of a report) of the works he proposed to carry into execution, which was not approved: but the great fire of London, September, 1666, decided the fate of the old cathedral, by rendering it incapable of repair.

A *new structure* now occupied the attention of *Dr. Wren*; several designs for rebuilding it were presented to the king, who after examination selected one of them, and commanded a model to be made of it on such a scale that it might remain as a perpetual and unchangeable rule for the conduct of the work. Letters-patent were issued, bearing date November 12, 1673, directed to several peers, spiritual and temporal, together with other persons of eminent rank and consideration in the state, authorizing and enabling them to proceed in the execution of the work, according to certain rules and orders therein mentioned.

“The surveyor,” observes the author of ‘*Parentalia*,’ “was at first directed to contrive a fabric of moderate bulk, but of good proportion; a convenient quire, with a vestibule and porticoes, and a dome conspicuous above the houses.” A design was accordingly made conformably to these instructions, but from various jarring, and even opposite objections,

it did not give satisfaction. Upon this, Dr. Wren made several sketches for the purpose of eliciting the opinions of the various parties; and the author of the 'Parentalia' observes, that "he endeavoured to gratify the taste of the connoisseurs and critics with something coloss and beautiful, with a design, antique and well studied, conformable to the best style of the Greek and Roman architecture." A model made from this design is still preserved over the morning chapel in the present cathedral.

A NEW FABRIC.—The first design not meeting with the approbation of those to whom it was submitted, "the surveyor then turned his thoughts to a *cathedral* form" (as the compiler of the 'Parentalia' seems contemptuously to call it), but so altered as to reconcile, as near as possible, the Gothic to a "better manner of architecture." Charles approved the designs, and on the 1st of May, 1675, issued his warrant under the privy seal for the commencement of the works. From that time the surveyor resolved to make no more models, or publicly expose his drawings, which, he had found by experience, did but waste time, and "subjected his business many times to incompetent judges."

The removal of the immense ruins of the old cathedral, which was lofty, and its walls of considerable thickness, was a task not accomplished without difficulty. The application of gunpowder was tried with success; but the incautious application of it, in the absence of the surveyor, on a second experiment, so alarmed the neighbourhood, that remonstrances were made, and its employment altogether abandoned. The architect then recurred to the means which would most probably have been adopted by the ancients, viz., the use of the battering-ram. Its first effect on a por-

tion of the walls made the operators despair of success, but repeated efforts were found efficient in bringing to the ground the walls of the venerable ruin.

The foundations of the structure stand upon a hard pot earth, the stratum of which, on the north side of the church, was discovered to be six feet thick and upwards, but on the south side not more than four feet; immediately under it lies a loose sand of considerable depth. As the old cathedral had rested securely on the pot earth, the architect concluded, with great good sense, that his building might be trusted without fear to the same bottom that had borne the old one. The result has proved that he was not mistaken.

The foundations were commenced at the west end, and the work was carried on eastward without any obstruction till they arrived at the easternmost verge of their extent. At the northern point of the eastern boundary they came upon a pit from which the hard pot earth had been removed, and loose rubbish substituted for filling it up. The length necessary for the completion of the foundation was not more than six or seven feet; but, as the surveyor had no opinion of piles, from their liability to rot, there remained no expedient but that of digging through the sand, and building up from the solid stratum for a depth of forty feet. Here then he sunk a pit eighteen feet wide, and built up a pier ten feet square, till he came to within fifteen feet of the present surface, at which level he turned an arch from the pier so as to tail on to the main foundation. The north-east quoin of the choir stands upon this arch.

The first stone of the building was laid June 21, 1675, in ten years from which time the walls of the choir and side aisles were finished, together with the north and south circular porticoes. The piers of the dome were also brought

up to the same height. The highest and last stone on the top of the lantern was laid by Christopher Wren, the son of the architect, in 1710. It is singular that the edifice should have been completed in the short period of five-and-thirty years, under the superintendence of one architect, under the direction of one principal mason, Mr. Strong, and during the occupation of the see by one bishop of London, Dr. Henry Compton. Authors, following the 'Parentalia,' have always been pleased to conclude the notice of this piece of good fortune and singularity, by a comparison of it with the number of popes and architects engaged in the completion of St. Peter's. There can be no Englishman who is not proud that the country possesses such a cathedral as St. Paul's; but it must be allowed that its interior effect, compared with that of the splendid and magnificent interior of St. Peter's, is poor and mean, and even far below what it ought to have been, when we recollect what Inigo Jones had effected with so much honour to himself and his country long before Wren had entered upon his career; not to advert to the works which the architects of Italy had accomplished, long before Jones himself. Wren was a consummate mechanician, but as an artist by no means so distinguished. What might have been raised by Jones with the mathematical and mechanical skill of the other!

The plan of St. Paul's is a Latin cross, to the foot or western end of which projections are added northward and southward, which, while they answer the purpose of a morning chapel, and consistory, and other conveniences, are expedients for elongating and giving importance to the west front. At the internal angles of the cross are small square bastion-like adjuncts, whose real use is to strengthen the piers of the dome, but they become internally serviceable as vestries and a staircase. The nave and choir

are separated by the area, over which the cupola rises ; from this area the transepts (or traverse of the cross) diverge to the north and south, each extending one severe or arch in length. The choir is terminated eastward by a semicircular tribune, whose diameter is, in general terms, equal to the width of the choir itself.

The *interior* may be considered with respect to its nave and choir, and their side aisles ; the transepts, of which a sufficient account has already been given ; the morning chapel and consistory ; and, lastly, the cupola and its sub-order. The nave and choir are each flanked by three arches, springing from piers which are strengthened as well as decorated on their inner faces by pilasters of the Corinthian order ; these are crowned by an entablature whose cornice reigns throughout the church. Over this order rises a tall attic, which breaks with the entablature over each pilaster, and by its break forms an abutment pier for the springing of semicircular arches, after the manner of arcs doubleaux, between each of which, pendentives gather over from their springing points, and at their extreme height receive a cornice. Above the cornice a small cupola springs up, spherical in form, but rising vertically much less than its semidiameter. The eastern piers of the nave serve at the same time for the support of the cupola ; they are wider than the other piers, and are flanked by pilasters at their angles, with a square recess in the intercolumniation.

The western end of the choir is terminated with piers similar to those just described, uniform with which there are at its eastern end piers of the same length and form, except that they are pierced for a communication with the side aisles. In other respects the leading features of the choir resemble

those of the nave, with the addition of the tribune wherein the altar stands, which is domed over from the top of the attic order.

In the upright plane space on the walls (whose form is a conic section) evolved from the piercing of the pendentives, a claiirstory is introduced over the attic order. Though not strictly in place, it may not be inexpedient to advert to an abuse, which occurs in the design just described, viz., that of turning an arch from an attic order. An arch, which is nothing more than a substitute for a lintel, can with propriety only spring from a shaft by the interposition of an abacus. In the triumphal arches the archivolt can only be considered as a bent architrave instead of a straight one, and the revivers of the art in Italy ventured generally no further than allowing it to spring from the entablature of an order, as in St. Peter's for instance. There may be some excuse for this practice, inasmuch as the architraves may be viewed as connecting in that case the inner order and the outer walls only; and the great vault may be considered as the substitute of a wooden roof, which in St. Peter's is in truth the case; its timber-tiled roof, which is open at the sides, being nothing more than an umbrella resting on the vault to protect it from the weather: but in St. Paul's an attic (always a crowning order) is used as an abutment, to all appearance incapable of resisting the pressure, or even supporting the weight of the vaulting.

The arches which spring from and connect the piers, rest on architraves over small pilasters of a composed order. Their archivolts rise above the level of the architrave of the great order, which is discontinued between the pilasters in order to permit the impropriety.

The side aisles, which are extremely low in respect of

the nave, are vaulted from the small pilasters, and terminated in a manner similar to that of the vaultings of the nave and choir.

The nave, it has been seen, is, to a certain extent, viz. three arches westward, similar to the choir. At their termination the north and south extension of the foot of the cross commences. In the other severies or spaces from pilaster to pilaster, the length is not equal to the breadth of the nave, whereby the longitudinal sections of the pendentives assume the forms of conic sections, as is already noticed; but the fourth, or western severy of the nave, is square on the plan, and of course the regularity of the pendentives is here preserved. The side arches spring from insulated columns, coupled with the pilasters attached to the piers, and on the north and south exhibit the morning chapel and consistory, which are both parallelograms on the plan, and are terminated at the eastern and western ends by semicircular tribunes.

The central area under the cupola is circumscribed by eight large piers, equal in size, but not equidistant. The four large openings of course occur in the spaces where the nave, choir, and transepts diverge from the great circle, the lesser ones between them. These latter are surmounted by arches, which spring from the architrave of the main order; but by extending the springing point above in the attic so as to break over the re-entering angular pilaster below, such an increase of opening is acquired in the attic, that the eight arches which receive the cornice of the whispering gallery are all equal. Above this cornice a tall pedestal rises up for the reception of the order immediately under the dome. The order is composed. Its periphery is divided into eight portions of three intercolumniations each, pierced for windows; each of these divisions being separated from that adjoining it by a solid

pier, one intercolumniation wide, decorated with a niche. The piers so formed connect the wall of the inner order with the external peristyle, and thus serve as counterforts to resist the thrust of the inner brick cupola, as well as that of the conical wall, which carries the stone lantern, neither of which are more than two bricks in thickness. The pedestal and order just described incline inwards as they rise, and it is worthy of remark that their bearing is solely on the great arches and their piers, without any false bearing on the pendentives; a precaution which evinces great judgment. A plinth over the order receives the inner dome, which is of brick, plastered. The plastering is disfigured by the miserable work of Sir James Thornhill. The dome is pierced with an eye in its vertex, through which a vista is carried up to the small dome in which the great cone terminates.

The *exterior* of the fabric consists throughout of two orders; the lower one Corinthian, the other a composed order. In both stories, except at the north and south doors, which are decorated with semicircular porticoes, and in the west front, the whole of the entablatures rest on coupled pilasters; between which, in the lower order, a range of semicircular-headed windows is introduced: but in the order above, the corresponding spaces are occupied by dressed niches standing on pedestals, pierced with openings to light the passages in the roofs over the side aisles. The upper order is nothing more than a screen to hide the flying buttresses carried across from the outer walls to resist the thrust of the great vaulting. In the west front are two porticoes, one above the other. The lower one consists of twelve coupled columns; that above has only ten, which bear an entablature and pediment, whose tympanum is sculptured in bas relief, representing the conversion of St. Paul. The artist employed on it was Francis Bird. The projection of

the porticoes from the general face of the front is about one diameter and three quarters, a circumstance that deprives them of the commanding effect which a portico should always possess; witness that of the parish church of St. Martin's-in-the-Fields. Sir Christopher seems to have been aware of the defect, and to have attempted a remedy for it by recessing the pronaos behind the three central intercolumniations, in order to produce a depth of shadow; but, as Evelyn would have said, its aspect is nevertheless meagre, and notwithstanding all the arguments that have been adduced in favour of the coupled columns, their use here is indefensible.

The transepts are terminated upwards by pediments over coupled pilasters at the quoins, and two single pilasters in the intermediate space.

On each side of the upper western portico a square pedestal rises over the upper order, and on each pedestal a steeple of two orders in light pierced work: they are covered with domes, formed by curves of contrary flexure, very like bells.

The cupola, which is by far the most magnificent and elegant feature in the building, rises from the body of the church in great majesty. The dome itself stands on an attic order, whose detail is extremely simple and appropriate, and its profile excellent. Below the attic, whose exterior circuit is flanked by a balustrade of considerably larger diameter, a peristyle of a composed order, with an unbroken entablature, encloses the interior order. It may be safely affirmed, that, for dignity and elegance, no church in Europe affords an example worthy of comparison with this cupola. The order of the peristyle stands on a large circular pedestal, which in its turn is supported on the piers and great arches of the interior central space.

Objections have been raised to the columns of the peristyle, for their excess in height over that of either of the orders below. The objections are not groundless, but none can lament this violation of rigid propriety.

The whole expense of erecting the edifice, deducting the monies expended in attempts to repair the old cathedral, was £736,752. 2s. 3d.; in addition to which, the stone and iron enclosure which surrounds it (the latter of which was cast at Lamberhurst, in Kent, twenty-eight miles distant), cost £11,202. 0s. 6d. Total, £747,954. 2s. 9d.

It appears by a printed statement, bearing the appearance of a publication by authority, that from the 1st of August, 1663, down to the end of the year 1723, no less a sum was appropriated to the works of the old and present fabrics, and Westminster Abbey, than £1,168,494. 11s. 4d.; out of which sum £1,100,131. 18s. 5d. was raised by the imposition of a tax on coals imported into London, authorized by various acts of Parliament; and that the remaining £68,362. 12s. 11d. was supplied by voluntary contributions of King Charles the Second, of the nobility, clergy, and gentry, and by the sale of some of the old materials.

The remuneration which was made to Sir Christopher Wren, for his care and superintendence in and about the works, was a stipend of only £200 per annum. The treatment he experienced, and the trouble given him, as well as some strictures on the fabric, and a comparison of it with other churches, will form the remaining part of this account.

The infamous cabals and intrigues that were carried on during the progress of the work at St. Paul's are not generally known to the public. Unfortunately, the materials for an account of them are some scarce pamphlets, which, from the way in which they appeared, do not furnish us with all the information that could be desired; but they are quite sufficient

to mark the spirit of the opposition which Sir C. met with from a set of men unworthy to have been his masters, and disgraced by the line of conduct they adopted.

In 1712, the first of these pamphlets appeared with the title of '*Frauds and Abuses of St. Paul's, in a Letter to M.P.*' The writer of the letter founds his attack on Sir Christopher Wren, on the occasion of a petition from the inhabitants of the parish of St. Mary Woolnoth, praying, in substance, that their church might be rebuilt out of the surplus of the monies provided for rebuilding St. Paul's. In this pamphlet, after accusing the architect of protracting the execution of the works for the purpose of prolonging the duration of his salary; of which salary, be it observed (by a clause in the act of Parliament for enabling the commissioners to proceed with the building), one moiety was suspended till the completion of the work; the writer proceeds to charge him with connivance at some frauds alleged to have been committed by Mr. Jennings, the master carpenter of the fabric, in relation to the number of men employed, and the wages paid to the journeymen, compared with those charged in the accounts: to this is added, a complaint relative to the abuse and misapplication of the materials and time expended. One of the offences charged, is the appropriation of part of the black marble (which had been purchased for the use of the church) to the works then carrying on at Lady Marlborough's house, in St. James's.

The commissioners had, it appears, displaced Jennings, as far as their own resolutions could effect it; and had appointed as his successor a Mr. James, then employed on Her Majesty's works at Greenwich, at a salary of two hundred pounds per annum. Other and minor complaints are set forth in the book—such as the bad and imperfect casting of the great bell, a charge for more copper in the ball than was used, and

some insinuations of Sir Christopher's partiality to a certain iron founder, and his preference of wrought to cast iron for the balustrade encompassing the church. In the latter affair Wren was undoubtedly in error, but in the main points he so far proved that he was *sans tâche*, that he procured a dissolution of the commission. It seems almost needless to observe, that the usual and mostly unjust charge made against architects, namely, that of inaccuracy in their estimates, brought up the rear of the abuses.

The first commission consisted of twenty-five persons, comprising the two archbishops, five bishops, the dean and chapter, seven civilians, the lord mayor and sheriffs for the time being, the attorney and solicitor-general, Sir William Trumbull, Sir Thomas Meres, Sir Henry St. George, and Sir Christopher Wren. The new commission consisted of fifteen persons, viz., the two archbishops, the bishop of London, lord mayor, attorney and solicitor-general, the dean, and Sir C. Wren; the remaining seven were great officers of state.

The answers to the accusations above mentioned are set forth in a pamphlet, entitled '*Fact against Scandal*,' &c., printed for John Morphew, near Stationers' Hall, 1713. It opens in the usual strain of controversies of this kind, and asserts the "Frauds and Abuses" to be such "a complication of malice and falsehood, as even this age of lying has rarely produced:" it is, however, a successful answer to the author who provoked it, completely exculpates Jennings, and discloses particulars relative to the character of the contractor for the iron railing, which we cannot but suppose were known to the architect. The circumstances of having been branded in the hand for manslaughter, as well as having narrowly escaped conviction for forgery, or something very like it, viz., the erasure of an endorsement on an ordnance debenture,

could not have been great recommendations of the contractor to Sir Christopher. They did not, however, deter Dr. Hare, one of the prebendaries, from becoming the stanch patron of this fellow, whose name was Jones. This Jones appears to have been in reality an agent for a Mr. Gott, who was possessed of iron works in Sussex. Gott had a son who had been receiver-general of the land-tax for the eastern part of that county, and was greatly in arrear with government at the time.

There is not space for a detail of the exposures made in the pamphlet: one of them cannot, however, be passed over in silence, because there is every reason for supposing that the circumstance in question is the origin of the mean and infamous system which continues to this day. It appears that Jennings, the master carpenter, levied a toll called *stairfoot money*, on all strangers who were desirous of ascending to view the works from 1707 to 1711. With the most laudable humanity, he applied the proceeds to the relief of those artificers who were maimed and disabled by accidents on the works, and to the assistance of their families when the results were of a more disastrous nature. The monies arising from this source were too strong a temptation for the dean and his chapter. Without compunction they put a stop to the charitable disposition of the monies, and directed the future application of them for the benefit of certain officers of the church. The author, with much propriety, observes, that if money must be raised, with the view of keeping out improper persons, it would be better laid out "for keeping the church and choir clean, for looking after the roof, gutters and pipes, and for such like necessary purposes about the church as was proposed for the application of it, when, by the finishing of the building, it might

not be wanted for charities for which it was made use of till stopt by the dean and chapter."

Another answer to the "Frauds and Abuses" followed, in the nature of an appendix, by the author of the pamphlet last noticed, and dated also 1713. It contains nothing sufficiently curious or interesting to the reader to justify more than the following extract, which is an answer to the fraud alleged respecting the non-allowance for the iron-work used in the ball and cross.

	Cwt.	qrs.	lbs.
" To Andrew Niblett, coppersmith, for the } ball, cross, &c., for the lantern..... }			
Quantity in gross	94	3	12
Deduct iron-work	16	1	14
	<hr/>		
Neat.....	78	1	26

Which is the true weight of the copper, as 16 cwt. 1 qr. 14 lbs. is of the iron-work ;" " though," continues the author, " the libeller," alluding to the first pamphlet, " says, that the proportion of the copper to the iron used in the ball and cross is, that the copper is not above a fourth or fifth part of the whole."

Next came a pamphlet by the writer of the first, entitled "*A Continuation of Frauds and Abuses at St. Paul's,*" &c. Printed for A. Baldwin, at the Oxford Arms, in Warwick-lane, 1713, price 6d. Then a rejoinder, bearing the title of "*The Second Part of Fact against Scandal, in Answer to a Pamphlet entitled—Continuation of Frauds and Abuses at St. Paul's.*" Printed for John Morphew, near Stationers' Hall, 1713. Nothing new, however, appears in either of these, except a *play* on words of abuse, and a *display* of ungentlemanly language.

These pamphlets are extremely valuable ; they prove the

scandalous and unworthy treatment to which Sir Christopher was exposed, and the little respect which was shown to a truly great man by the deans and prebendaries of that day.

The following is a comparative view of the two churches of St. Paul's and St. Peter's, in respect of their length, breadth, and height.

	ST. PAUL'S, English feet.	ST. PETER'S, English feet.	Excess of the latter.
Length within	500	669	169
Breadth at the entrance	100	226	126
Front without	180	395	215
Breadth at the cross	223	442	219
Cupola clear	108	139	31
Cupola and lantern high.....	330	432	102
Church high	110	146	36
Pillars in front.....	40	91	51

The *mechanical skill* and *ingenuity* exhibited by Sir Christopher in the construction of St. Paul's, the due equipoise of the counteracting forces, and the proper adjustment of their opposite effects (speaking mathematically), call to mind the observations in Hooker's 5th book of Ecclesiastical Polity. "All things are in such sort divided into finite and infinite, that no one substance, nature, or qualitie, can be possibly capable of both. The world, and all things in the world, are stinted, all effects that procede from them, all the powers and abilities whereby they worke, whatsoever they doe, whatsoever they may, and whatsoever they are, is limited, which limitation of each creature is both the perfection and also the preservation thereof. Measure is that which perfecteth all things, because everything is for some end, neither can that thing be available to any end which is not proportionable thereunto, and to proportion as well excesses as defects are opposite. Againe; forasmuch as nothing doth perish, but

only through excess or defect of *that*, the due proportioned measure *whereof* doth give perfection, it followeth that measure is likewise the preservation of all things." A train of reasoning, that is so applicable to the arts, deserves to be written in letters of gold over the doors of all academies that profess to nurture them. But to the subject, which is something more valuable in its consideration than the mere table of lengths and measures given in the preceding page.

It is obvious to every one who has given the matter due consideration, that, in estimating the merits of a building, and the constructive skill of its architect, that is superior in which the greatest effects are produced by use of the slenderest means. If we look at St. Paul's in this light, it claims our unqualified admiration. The most appropriate method for our purpose is that of comparing with each other, in different buildings, their total superficies (or space of ground which they cover) with the superficial area of the piers and walls supporting their roofs or other coverings.

It is true, this will be no criterion of their comparative beauty, nor would it be a fair way of estimating the skill displayed in the construction of buildings whose plans do not bear some resemblance to each other.

St. Peter's, St. Mary at Florence, St. Paul's, and St. Geneviève, called the Pantheon, at Paris, answer the above condition; and being the four largest modern churches of Europe, it may be instructive to take a comparative view of them in this respect.

	Eng. Ft. Superf.		Proportion of Eng Ft. the latter to Superf. the former
St. Peter's stands on } an area of }	227,069	{ Of which area its points of support occupy ... }	59,308 = 0.261
St. Mary, at Florence	84,802	.....	17,030 = 0.201
St. Paul's, London ...	84,025	.....	14,311 = 0.170
St. Geneviève.....	60,287	.....	9,269 = 0.154

The latter building failed so alarmingly, that it can hardly be drawn into a comparison with the three others, for it was found necessary to increase the points of support under the cupola to a considerable extent.* The constructive merit, therefore, of the three first named will be to each other as the numbers 261, 201, and 170 inversely.† It is curious to observe, that the proportional number which would be assigned to the cathedral of Notre Dame is 140, a prodigious superiority over the others; and there can be little doubt, that on a comparison of the above with some of our own cathedrals, the low ratio at which they would appear would surprise and astonish us.

Having thus compared their points of support with their superficies, it will not be uninteresting to view them in a different way: the result is curious and interesting; for though St. Paul's stands high in rank under the considerations just named, it is doomed to lose much of its importance in valuing similarly its vertical section.

Supposing sections to be made from north to south through the transepts of each of the four churches, their areas, including the thickness of the walls, piers, &c., will be in the following ratio:

St. Peter's	10,000
St. Mary, at Florence	5,358
St. Paul's	4,166
St. Geneviève.....	3,303

* It had been, indeed, nearly like Bartoletti's bridge at Pisa, which he boasted would be one of the wonders of the world. Milizia says of it, that it was completed, but "dopo otto giorni, una notte si senti un terribile fracasso, e la mattina, addio maraviglia."

† Soufflot had not sufficiently attended, in the construction of his church, to the principles which our countryman Hooker considered neces-

And their clear internal areas to their external areas as under :—

In St. Peter's, as	8,325 to 10,000
In St. Mary, at Florence, as	8,855 to 10,000
In St. Paul's, as	6,865 to 10,000
In St. Geneviève, as	6,746 to 10,000

Thus it appears that there is least waste of interior effect in St. Mary, at Florence; and that St. Paul's, and the church of St. Geneviève, are very far from being economical in this view of their merits. The same observation, in respect of the Gothic cathedrals, as was made on their horizontal areas, quite as strongly applies to their vertical areas. The builders of the middle ages seem to have found out the minimum of strength necessary for their purpose.

Among the most elegant applications of science ever perhaps introduced into a building, is the conical wall (between the inner and outer domes), upon which the stone lantern, of enormous weight, is supported. This was truly the thought of a master; but however admirable the science which directed the use of the expedient, it has induced two defects which are scarcely pardonable. The first of these is, that the exterior dome is constructed of timber framing, which, however well attended to, must necessarily decay within a comparatively short period, should even the carelessness of plumbers spare it. The other defect is the immense waste of section which it has caused, and the consequent great loss of interior effect sustained.

The *vaulting of the nave* is very judiciously constructed, but in this point we find another abuse similar to that just

sary to enter into the completion of a perfect work; yet he was a great man; and the edifice, which has been now rendered secure, does him the highest honour.

noticed, viz. the internal inutility of the second order throughout: in truth, its external utility is as little. It seems to have been erected more to conceal the flying buttresses, turned over to counteract the thrust of the great vaulting, than for any other purpose.

The *beauties and defects* of St. Paul's have been so often the subject of discussion, that little new can be advanced on the subject. Its greatest defect arises from the multiplicity of breaks and incongruous forms in every part. Hence a want of breadth and repose throughout the interior and exterior, the cupola and its peristyle only excepted, in which a very opposite practice has produced the most delightful result. Another defect is the almost universal want of even the semblance of tie and connexion, which the want of continuous lines of entablature produces; pediments with the horizontal corona wanting, and the like. The most glaring instance of this defect about the fabric is in the interior, over the voids, created by diagonally piercing the bearing piers of the great cupola. The object in piercing them must of course have been for the purpose of preserving a vista through the side aisles of the nave and choir; but it may be fairly disputed whether more was not lost than gained by the expedient. The effect perhaps would have been more striking in the nave by a contrast with short aisles, whereas the whole length of the cathedral is now discovered in each subdivision of its width. To this may be objected an opposite practice in the Gothic cathedrals: but do not the different styles require different treatment?

The mitring of the archivolt over the eight great arches of the cupola was a sad abuse. They make the lofty works which rise above them seem to stand on points. There are many minor abuses, such as omissions of architraves, fritter in the ornament, &c., which it is unnecessary to touch

In short, all the details appear to have been copied from the worst examples of the worst Italian and French masters. In this respect, all that was done for the art by Inigo Jones was lost on Wren, who seems to have delighted more in the vices of such a man as Borromini, than in the purity of Palladio, and the elegance and taste of Sansovino and Sanmicheli. If, however, the building have great defects, it has also great beauties: that of the dome has been more than once alluded to; no less admirable is the simplicity of the plan, which certainly approaches perfection. The semi-circular porticoes at the north and south doors are not inferior in beauty to the cupola itself.

The excuses which Sir Christopher Wren made for the adoption of two orders instead of one, are unsatisfactory; it would have been far better to have had the columns in many pieces, and even with vertical joints, than to place one portico over another in the western front.

Among the merits of the fabric, it must not be forgotten, that it is free from any material settlement tending to bring on premature dilapidation. The chief failures in St. Paul's are over the easternmost arch of the nave, and in the north transept: for the remedy of the latter it is understood that Sir Christopher Wren left written instructions. Most of the flying buttresses exhibit small defects in the haunches, but they are almost too trifling to merit notice.

A few years ago a new ball and cross were set up on the stone lantern, in lieu of the original one, which had become so decayed as to render this measure necessary. In external appearance, the new ball and cross are facsimiles of their predecessors, but considerable improvements are said to have been made in the mode of putting them together. The interior of the church underwent, at the same time, a thorough cleaning and colouring up to the underside of the

whispering gallery. It is to be regretted that it was not extended upwards: when the time arrives for undertaking it, one may venture a wish, and perhaps entertain a well grounded hope, that the paintings in the dome will be effaced, and panels painted in relief substituted for them.*

The bare cold walls of the cathedral have remained till lately unadorned in any way. Some years back, very liberal offers to decorate them, with a series of pictures, were made to the then dean and chapter, which, strange to say, were rejected. It seems, however, now determined that the walls and recesses shall be filled up by the sculptor, a decision which, though it will not tend to enrich the effect of the church in point of colour, is desirable, inasmuch as it will afford the means of preserving that rank in Europe to which our school of sculpture has so deservedly attained.

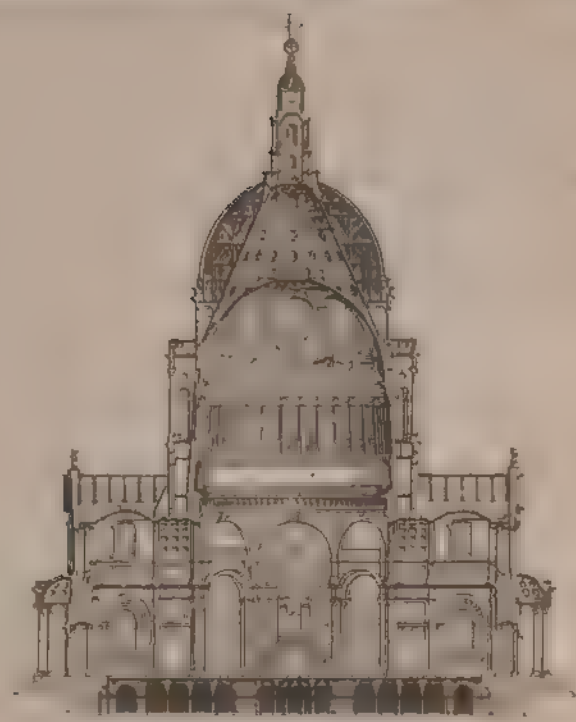
In the monuments already erected there is so much

• Whatever merit there may be in these compositions by Thornhill, the paintings themselves are barely visible, owing to the great altitude at which they are placed, and their situation being otherwise very unfavourable, because the dome receives hardly any light at all from the upper lantern, which is at a considerable distance from the inner dome, while what light there is proceeds from the windows in the tambour of the cupola; neither are these, again, so effective in regard to light, as they would be, were they nearly as lofty as the external colonnade allows. Consequently, as the space beneath these windows is much better lighted than that above them, the latter is rendered all the more obscure and indistinct by the force of opposition or contrast. As regards the paintings alone, this is not greatly to be regretted, since it prevents the bad effect arising from the intermixture of the fictitious with the real architecture, which are here quite at variance, from being so conspicuous and offensive as it else would be. This want of sufficient light to display the interior may, however, be considered as inseparable from the double dome, and the lantern being proportioned to the appearance of the exterior one, and not to the internal one.—EDIT.

sacrifice of propriety, that a word or two on the subject may be excused. Not to notice naked admirals and post-captains, with little bits of drapery falling from their shoulders to mask their nudity ; no fewer than twenty-one of the monuments display women with wings growing on their shoulders. These personages are facetiously enough denominated Victories, or, if these be wanting, the hero commemorated is assisted by some god or other. Hercules and Neptune seem to be held in most repute ; and their godships, if they are ever inclined to pay a visit to our sculptors' *studi*, are not likely to meet the same reception that Mercury, in the fable, encountered. It is impossible to imagine a greater violation of decorum, and consequently of taste, than this abominable practice, not to mention the disgust arising from the repetition of these gods and *lusus naturæ* in a Christian church.

The writer of this article was exceedingly surprised to find the celebrated Chantrey guilty of the absurdity just mentioned ; but he understands that the design in which it occurs was made entirely in deference to the powers who sit in judgment on these occasions, and under the certain conviction, that without submission to the prevailing taste, his model would have been thrown aside, as he had before repeatedly experienced : in his last monument, in this church, Samson like, he brake the bonds. The situations assigned to his works here, are as disgraceful to the person or persons that selected them, as to those who acquiesced in the selection.

The costume of the age in monumental sculpture is of the utmost importance ; first, because neither the act of the person, if the subject be historical, nor the identity of the person himself, if it be merely monumental, can be recorded without an observance of it ; and secondly, because the pre-



servation of it to the future historian and antiquarian is of the highest value.

Though the plates, which accompany the foregoing account, are sufficiently explanatory of the remarks which have been made on the fabric, some observations, which would have been elsewhere out of place, are subjoined in the description of them.

PLATE I. is a *Plan of the Crypt of the Cathedral*. To the architect who builds for posterity, this plan, compared with that of the superstructure (Plate II.), is peculiarly instructive and interesting. The large portion of solid allotted to the *piliers* of the dome, and the abutmental adjuncts thereto for guarding against horizontal failure, are not only remarkable but useful examples for the study of the scientific artist.

In the south aisle of the crypt is the tomb of Sir Christopher Wren, nearly (as is supposed) under the site of the high altar of the ancient cathedral. Not far from this spot are deposited the remains of Bishop Newton, dean of the cathedral, contiguous to which are those of the distinguished artists Barry, Opie, West, and Sir Joshua Reynolds.

In the recess of a window, under the south aisle, is the tomb of Robert Mylne, many years architect to the fabric. He designed and carried into execution the bridge over the Thames at Blackfriars, at a period when the science of bridge building was in this country very imperfectly understood. The later bridges of the metropolis are below it in elegance, propriety, and constructive merit: their materials and mass ensure them a more protracted duration.

Under the middle aisle lie the remains of the late Lord Chancellor Rosslyn; Doctor Boyce, the eminent musician; Thomas Newton, a considerable benefactor to the Literary Fund; Dr. John Taylor, Chancellor of St. Paul's; Dr. Chris-

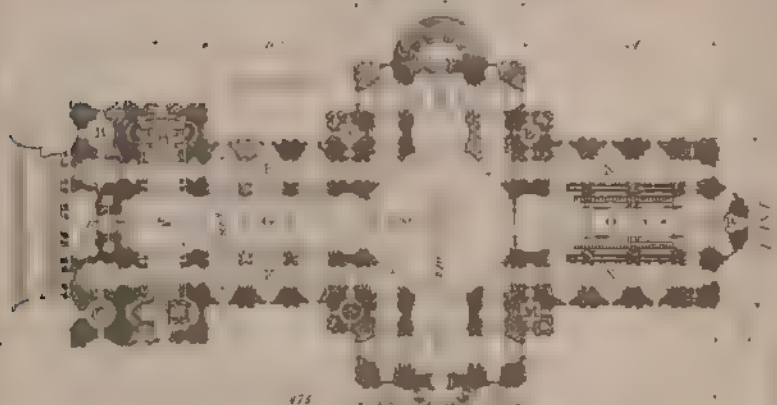
topher Wilson; Thomas Jackson, and other departed members of the cathedral.

In a recess, under the east window, several specimens of the sculpture of monuments, which had a place in the old fabric, are still preserved; among which are the statues of Dr. Donne, in his shroud; Sir Nicholas Bacon, in armour; Sir John Wolley and his Lady; Lord Chancellor Hatton; Sir Thomas Heneage; Sir William Cockayne; and a fragment of a bust of the most worthy and munificent Dean Colet, the pious founder of the grammar-school of St. Paul.

Nelson, the glory of his age and nation, lies in this crypt under the centre of the cupola; and near him, his gallant officer, Collingwood.

This plate contains a *Transverse Section of the Cathedral* from north to south. The peculiarities of this section and its merits have already been noticed. The subjects of the paintings in the compartments of the cupola, which are chosen from the most remarkable events in the life of St. Paul, are as follow:—His miraculous conversion, near Damascus; Acts, chap. ix. His preaching before Sergius Paulus, and punishment of Elymas the Sorcerer; chap. xiii. The sacrifice at Lystra; chap. xiv. The conversion of the gaoler at Philippi; chap. xvi. His preaching at Athens; chap. xvii. The burning of the books at Ephesus; chap. xix. His defence before Agrippa; chap. xxiv: and his shipwreck at Melita; chap. xxvii.

On this section is shown the construction of the exterior dome, which consists of a system of timber framing of king posts supporting hammer beams, the ends of which tail on to corbels worked into the cone. The carpentry is elegant, but misapplied, where a stone dome should have been employed.



Section
of the building

to the building

The general dimensions are given on the plate ; those of the detail are not the objects of a popular work.

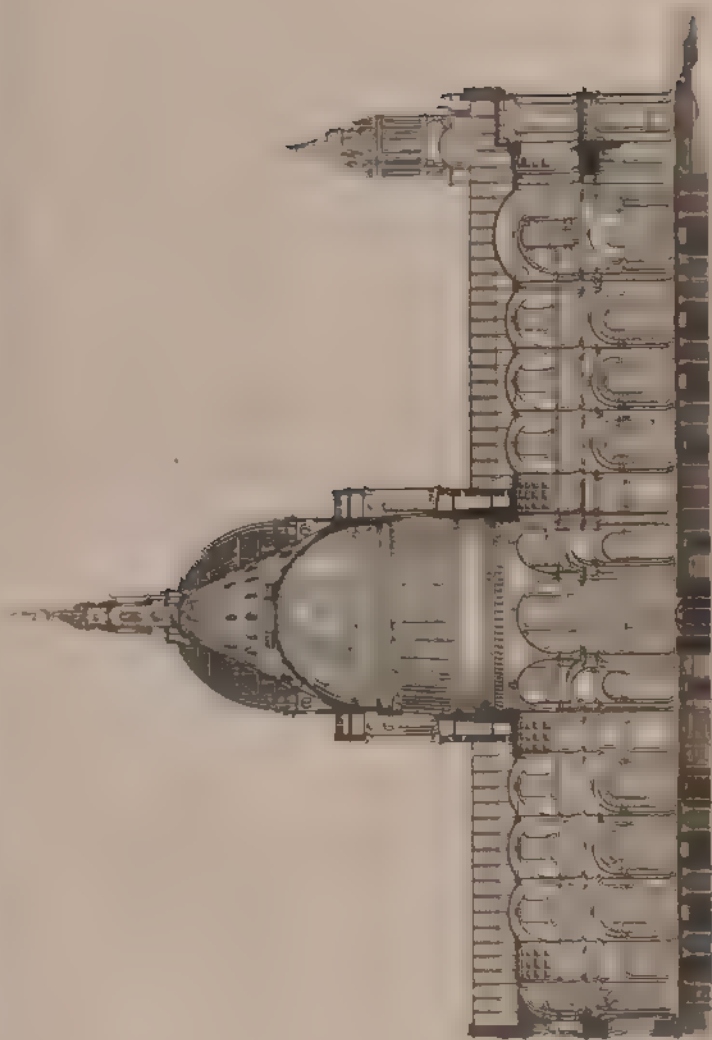
PLATE II. comprises *a Plan of the Cathedral* on the level of its principal story, and *an Elevation of the West Front*, with the cupola and northern and southern entrances represented geometrically, more distant. The remarks which it was thought necessary to make on this front, will be found at pages 12 and 13 ; nor has the plan been unconsidered. The *Monuments* on this story remain therefore to be mentioned. The first public monument erected in this cathedral, was to the memory of John Howard, 1796. It is placed under the south-east recess of the cupola. In the corresponding north-eastern recess is that of Dr. Johnson ; on the south-west side, that of Sir William Jones ; each by Bacon. The fourth recess contains a statue of Sir Joshua Reynolds, sculptured by Flaxman. The last-named are merely monumental sculpture : but the following, which are historical as well as monumental, are, for the most part, distinguished by absurdities, to which no age can furnish a parallel. They contain figures representing the North Sea ; the German Ocean and the Mediterranean ; the British Empire in Europe and Asia ; great and small Rivers in India ; Victory and Britannia ; Fame ; Liberty ; Fraud and Rebellion ; British Lions and Imperial Eagles ; Genius and Valour ; and other curiosities !

Those persons to whom monuments are already erected are :—Lord Nelson (sculptor, Flaxman), on the southern pier of the dome leading to the choir. Over it is Captain Duff's monument, in a panel. Marquis Cornwallis (sculptor, Rossi), situated opposite to Lord Nelson's. In a panel over it, correspondent to Captain Duff's, is the monument of Captain John Cooke, of the *Bellerophon*. Major-general Dundas (sculptor, Bacon, jun.), upon the eastern pier of the north

transept. In the panel above, is a monument to Generals Mackenzie and Langworth. Opposite to General Dundas's monument, westward, stands one to the memory of Captain Westcott (sculptor, Banks). Over it, in a panel, is the monument of Generals Crawford and Mackinnon. On the western pier of the south transept is a monument to the memory of Captain Burgess, by Banks. Above it, in a panel, is one to the memory of Captain Hardinge, by Manning. On the eastern pier of the south transept is Captain Faulknor's monument, by Rossi; over which is placed one to the memory of Captain Miller. In the south transept are the monuments of Earl Howe, by Flaxman; Sir Ralph Abercromby, by Westmacott; Sir John Moore, by Bacon, jun.; Lord Collingwood, by Westmacott; and Sir Isaac Brock, in the western ambulatory. In the north transept are the monuments of Captains Mosse and Riou (sculptor, Rossi); of Lord Rodney, by the same artist; of Major-general Hay, by Hopper; of Generals Picton and Ponsonby, and Major-general Bowes, by Chantrey; and of Le Marchant, by James Smith; of Major-general Ross, by Kendrick. Monuments also to the memory of Colonel Cadogan and Major-general Houghton, by Chantrey; and Sir William Myers, by Kendrick.*

J. GWILT.

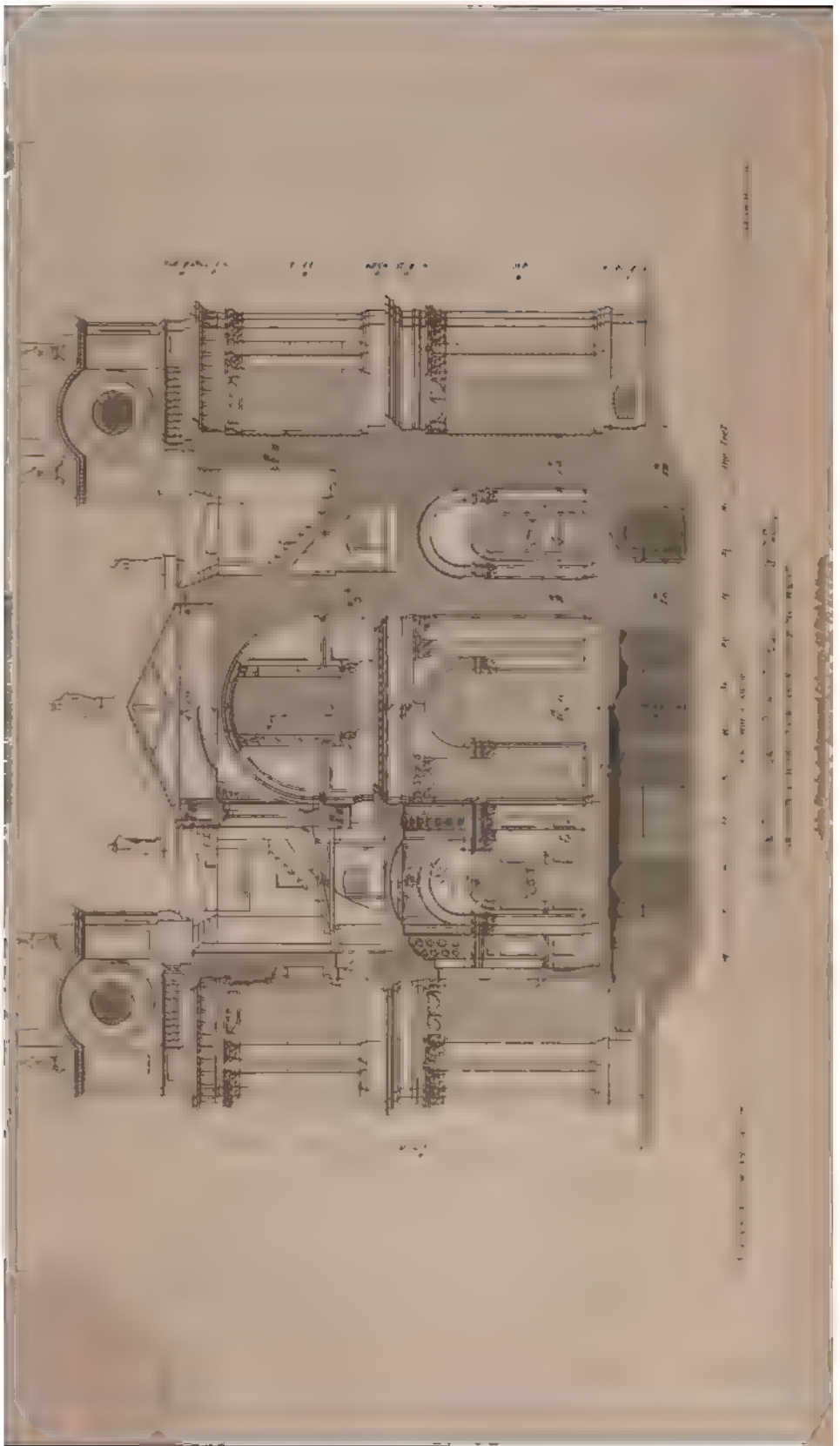
* Since the above account was written the following monuments have been added: against the north-west pier of the south transept, Sir W. Hoste, by Thomas Campbell; and on the return, or west side of the same pier, Dr. Babington, by W. Behnes; facing Hoste's monument, that is to the west of the door, is one to Major-general Gillespie; and in the south aisle, within the recess of the third or middle window, one to Thomas Fanshaw Middleton, D.D., Bishop of Calcutta. In the north transept, facing Duncan's, has been erected a monument to Major-generals Gore and Skerrett.
—EDIT.



Architectural drawing of a building elevation, showing a dome and multiple arched windows. The drawing is oriented vertically on the page.

Architectural drawing of a building elevation, showing a dome and multiple arched windows. The drawing is oriented vertically on the page.

Architectural drawing of a building elevation, showing a dome and multiple arched windows. The drawing is oriented vertically on the page.



It having been deemed essential to extend the foregoing account, by entering more fully into the description of the *Dome*, than has been done by Mr. Gwilt, and that gentleman's engagements not permitting him to continue the subject, the following particulars are annexed by Mr. BRAYLEY.

The capital letters on the *Plan* in PLATE II. point out the principal divisions of the building, viz. A, west portico, and principal entrance; there are also entrances to the nave aisles, on each side, but more advanced. B, bell and clock tower. C, grand geometrical staircase. D, morning-prayer chapel. E, ecclesiastical, or consistory court. F, aisles of the nave. G, nave. H and I, north and south transepts: the circular lines within the great piers show the extent of the cupola and lantern: the north and south porticoes are shown on the exterior of the transepts. K, staircase to the cupola and to all its galleries: the corresponding division, on the opposite side, is appropriated as a vestry for the Lord Mayor. L, prebendary's vestry. M, dean's vestry. N N, choir aisles. O, choir. P, tribune or altar part of choir.

PLATE III. is a *Longitudinal Section* of the church, looking south. No particular explanation of this print is requisite; but it is proper to remark, that the variation mentioned in page 11, between the western severy of the nave and its other divisions, is here shown.

PLATE IV. is a *Section across the Nave and its Aisles*, of peculiar interest. Architects are indebted to Mr. Samuel Ware, an experienced and well-informed artist, for having directed their attention to this section of the cathedral, in his recent publication on "Vaults and Bridges." By this print it will be seen how ingeniously Sir Christopher Wren has masked the flying buttresses, which (springing from the

outer walls) resist the thrust of the main vaulting, by a *screen wall*, which extends the whole length of the north and south sides, and, *exteriorly*, forms the upper order of the building. The interior disposition, &c., of the western entrances are also shown, as well as various general admeasurements, including those of the exterior of the western towers to the top of the balustrades.

PLATE V. is a *North-east View* of the cathedral, in which all the exterior forms are duly represented.

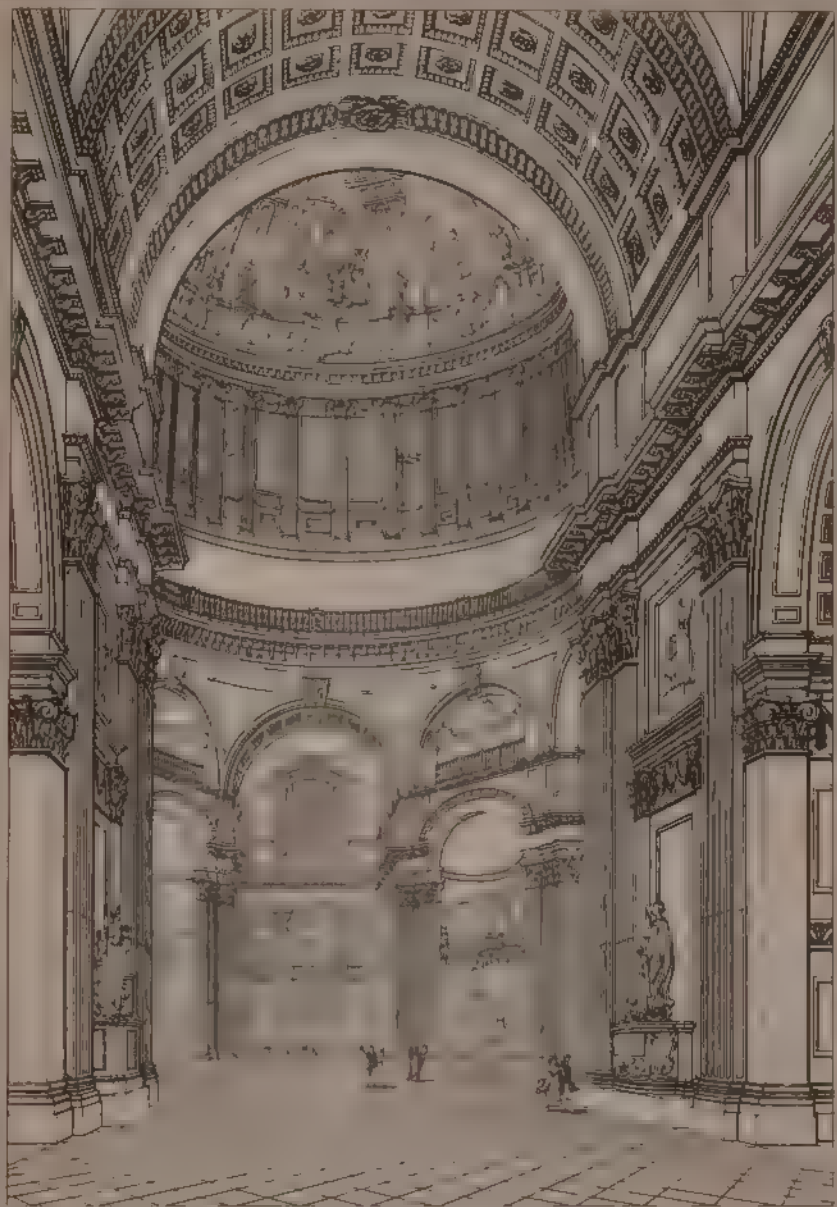
PLATE VI. is a *View of the Interior* from the north transept; and, of course representing the south transept and entrance, as well as the piers, arches, whispering-gallery, and inner *tambour* of the cupola.

PLATE VII. In this print, No. 1, is a *Section of the North Transept, and half the Dome*, looking east; and No. 2, an *Elevation of the South Transept, and half the Dome*: in both which, the capital and other letters correspond with those in PLATE VIII., which includes four *quar-tative Plans of the Dome*, from its foundation to its vertex; two *demi-Plans of the Lantern*; and two *demi-Plans of the South-west Tower*.

The *Dome*, or *Cupola*, as it may with greater propriety be termed (however general the use of the former appellation), is the most magnificent feature of this cathedral. In the comprehensive manner in which the phrase is mostly employed with respect to this edifice, it includes the entire circular part of the superstructure; which, in fact, independently of the lantern, consists of three distinct divisions, namely, the inner cupola, a surmounting cone, and an exterior dome, or roof.

The general idea of the Cupola was confessedly taken from the Pantheon at Rome, as appears from the "*Parentalia*," but it is more frequently compared with that of





SECTION THROUGH DOME



Scale 1/4" = 10'

St. Paul's Cathedral, London

Section through dome

Architect: Christopher Wren

Engraver: J. Smith

From the Architectural Library of the University of Cambridge

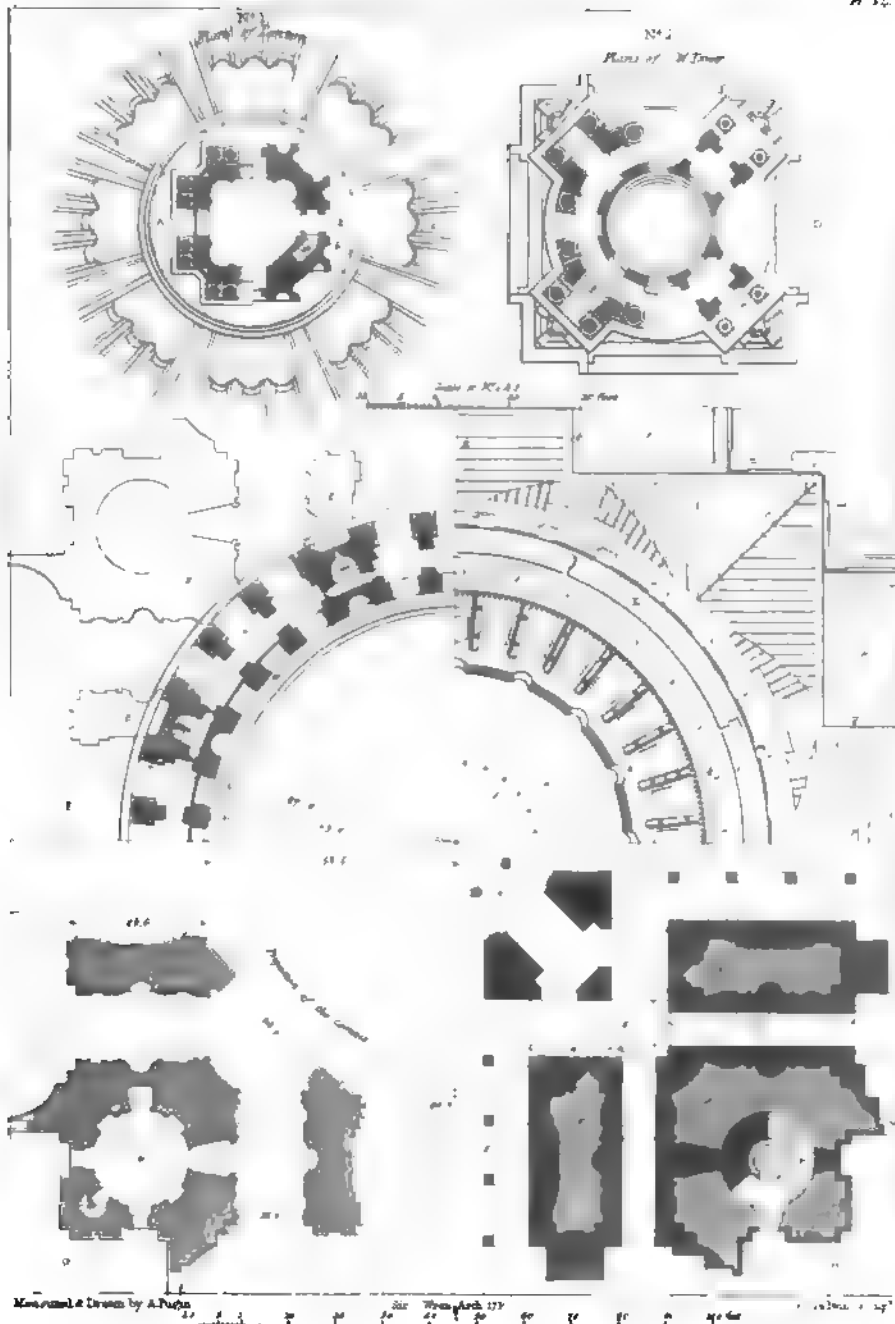
St. Peter's in the same city. Its proportions, however, are varied from both of those edifices; the cupola of the former being no higher within than its diameter, whilst that of St. Peter's is nearly twice its diameter in height. Sir Christopher, by observing a mean proportion, has obtained a form considerably more graceful and harmonious. Before proceeding, however, with a description of the interior, it may be expedient to add a few particulars to the account of the exterior already given.

The circular basement, or pedestal upon which the cupola stands, rises about twenty feet above the roof of the church, and then gives place to a peristyle, or colonnade, of a composed order, but principally Corinthian, of thirty-two columns, crowned by a continued entablature. The columns, which are of large proportions, are placed at regular intervals; and every fourth intercolumniation is filled with masonry, so disposed as to form an ornamental niche, or recess, by which judicious arrangement the projecting buttresses of the cupola are entirely concealed. As all the buttresses are pierced with arcades, there is a free communication round this part of the dome; as there is, also, above the entablature of the peristyle, which supports a circular gallery surrounded with a balustrade. Within this enclosure rises an attic story, designed with appropriate simplicity, and surrounded by pilasters (with intervening panelling), from the entablature of which springs the exterior cupola: this is of a bold and graceful contour, crowned with lead, and ribbed at regular intervals. The upper part is pierced by eight large openings (independently of the central aperture), which admits light through the windows of the cone into the interior. Another gallery, or balcony, goes round the aperture, and from the vertex of the cone rises the stone lantern; the latter is surrounded by a

Corinthian peristyle, and is crowned by a small cupola, which, with its majestic ball and cross, terminates the fabric. The whole exterior, to the entablature of the attic itself, is of stone.

In describing the *interior* of the cupola, we may notice the extreme precaution taken by the architect to insure its stability; not alone by the scientific principles exhibited in its construction, but, likewise, by the ponderous masses of masonry used in its sustaining piers and abutments. Commencing with the foundation in the vaults, it may be described as rising from a square basement of 190 feet, of which the solid parts are more than equal to the vacant spaces, and their thickness upwards of twenty feet. But this will be better understood by referring to the division of the plan marked H, in Plate VIII. The small *x*, shows the piers in the ground plan; *y*, the staircase leading to the cupola; and *z*, the groining to the vaults, or crypt.

Sir Christopher has very judiciously given the preference to an octagon in place of a square, for the base of his cupola, in the area of the church. By this form, the projection of the pendentives is considerably reduced; but the architect judged it inexpedient in any degree to rely on the advantages thus obtained for the support of his superstructure. The octagon is formed by eight massive piers, with their correlative apertures, four of which, being those terminating the main openings, are each forty feet wide, whilst the width of the others is no more than twenty-eight feet each; but this disparity is remedied on the level of the first order of pilasters above the piers, at which elevation the smaller openings are expanded in a peculiar manner, so that the eight main arches are all equal, as may be seen by the longitudinal and transverse sections in Plates III. and



ST. PAUL'S CATHEDRAL, LONDON

Plan of the Choir & Transept half drawn & half each 1/4" = 1' 0"

John Wace, Architectural Library, 10, High Holborn

VII.* The forms of the piers, and of the vast masses, or contre-forts, composing the angular abutments, are shown in Plate VIII. at G, in which *w* indicates the Lord Mayor's Vestry, in the north-western angle of the transept.

The spandrells between the great arches are so wrought, as to form the area into a circle, which is crowned by a large cantaliver cornice, partly supporting, by its projection, the whispering gallery. At this level, the interior *tambour* of the sub-dome commences, which consists of a high pedestal and cornice, forming the basement to a range of pilasters (with painted flutings), of a composed order, the intervals between which are occupied by twenty-four windows and eight niches, all corresponding in situation with the intercolumniations and piers of the exterior peristyle. All this part is inclined forward (vide p. 12), so as to form the frustrum of a cone.† From a kind of double plinth, over

* The Florentines say, that the immediate idea of this contrivance was suggested by the base of the dome of the church of Santa Maria del Fiore, in their city; but Sir Christopher never was in Italy, nor, if the honour of the invention be denied to him, was there any cause for his travelling thither for the idea, when so fair an example of the octagonal base and lantern existed in the Cathedral of Ely. But the "*Parentalia*" affirms, that in the cupola, "the Surveyor has imitated the *Pantheon*, or *Rotunda*, in Rome, excepting only that the upper order is there but umbratile, not extant, as at St. Paul's, out of the wall, but only distinguished by different coloured marbles."

† The surrounding wall, from the area of the whispering gallery to the first cornice, is quite plain and unornamented; but the cornice is enriched with sculptures of shells and acanthus leaves, most splendidly gilt, as are the bases and capitals, also, of the thirty-two pilasters over it, which correspond with the outer peristyle. The panels below the eight niches of the intervening piers, and the compartments above them, are finely *sculptured* with festoons and foliage, enriched by gilding; but the festoons beneath the windows, like the flutings of the pilasters, are only *painted* re-

the upper cornice, springs the inner cupola, the contour of which is ellipsoidal; it being composed of two segments of a circle, which, if not interrupted by the opening under the cone, would have intersected at the apex.

This cupola is of brick, two bricks thick, and "as it rises at every five feet, it has a course of excellent brick-banding through the whole thickness."* For additional security, also, the lower part is encircled by a girdle of Portland stone, of considerable dimensions, within which an enormous double chain of iron, strongly linked together at every ten feet, and weighing 95 cwt. 3 qrs. and 23 lbs., is embedded in a channel cut for the purpose, and afterwards filled up with lead.† From the sectional plan marked F,

semblances, now miserably decayed. The surmounting architecture and cornice are superbly gilt, as are also the scrolls, shells, festoons, wreaths, and other decorations of the fictitious frame-work to the paintings by Sir James Thornhill. The ornamental panels and roses above them, to the opening of the vault, and the cornice, festoons, shells, roses, &c., in the upper part of the cone, which is seen through it, are highly enriched with gilding.

* *Parentalia*, p. 291.—"The concave of the dome was turned upon a centre, which was judged necessary to keep the work even and true (although a cupola might be built without a centre); but this is observable, that the centre was laid without any standards from below to support it, and as it was both centering and scaffolding, it remained for the use of the painter. Every story of this scaffolding being circular, and the ends of all the ledgers inserted as so many rings, and truly wrought, it supported itself. This machine was an original of the kind, and will be a useful project for a like work hereafter."—*Ibid.*

† The using of this chain has been objected to, as breaking through one of Sir Christopher's own maxims, namely, that such "a way of tying walls together, instead of making them of that substance and form that they shall, naturally, poise themselves upon their own abutments, is against the rules of good architecture." But, on this occasion, according to the bold expression of the "*Parentalia*," the Architect's "*endeavours were to build for*

in Plate VIII., the arrangement and proportions of the peristyle division of the dome may be distinctly conceived: *l l l*, show the piers in the area; *u*, the gallery over the outer peristyle, called the stone gallery; and *r*, the whispering gallery.

In the crown of the vault is a circular aperture (surrounded by a neatly railed gallery), through which the light is transmitted with admirable effect from the cone and lantern above; which, "in compliance with the general wish," Sir Christopher found it necessary to construct, in order to give a greater *elevation* to the fabric. "In this respect, the world," says the '*Parentalia*,' "expected that the new work should not fall short of the old, though that was but a spit, and this a mountain. He was, therefore, obliged to comply with the humour of the age, and to raise another structure over the first cupola; and this was a cone of brick, so built as to support a stone lantern, of an elegant figure, and ending in ornaments of copper gilt."

The cone, "being a form which concentrated the risk in the fragibility of the material,"* was the most judicious which the architect could adopt to attain the required elevation, and support the lantern proposed; as an erection of that form, when prevented from spreading at its base, will sustain any weight at the vertex.

In describing the cone, which takes its immediate rise from the attic above the stone gallery, it must be remarked, that, in order to give it increased strength, it is banded at different distances by a girdle of stone and by four iron chains.

eternity!" On that principle, surely, even a *superfluous* caution may be pardoned, for it has been sometimes questioned whether the chain has any absolute utility. But query—is it not the means of rendering the thrust of the cupola more directly perpendicular than it would otherwise be?

* Vide Ware's "Tracts on Vaults and Bridges," p. 20.

Like the cupola, it is constructed of brick, and is two bricks in thickness. It is pierced by three ranges of small elliptical apertures; and still higher up, by eight semicircular-headed windows, which admit light from the lantern, and the openings round its pedestal, in the outer dome. As the small dome in which it terminates is seen through the vista at the vertex of the cupola, that part has been ornamented by an enriched cornice and soffit. The plan marked E, in Plate VIII., will elucidate the construction of this division of the Cathedral: *f*, gallery over the inner cupola; *g*, cupola; *h*, cone; *i*, arches in ditto; *j*, buttresses; *k*, cornice; *l*, gallery over the peristyle, called the golden gallery; *m*, balustrade; *n*, roof to choir; *op*, roof to transept; *qq*, parapets to choir and transept; *rr*, roofs over aisles; *s*, balustrade at the angle of the transept.

Between the lower part of the cone and the wall of the surrounding attic, at intervals of about eight feet, are strong cross wedges of stone (pierced with circles, &c.), each of which "supports two upright timbers, about one foot square, reaching to the third gradation in the great arch of the external dome. The second horizontal timber is the base of the great ribs. Under this are two ranges of scantling, the whole circumference of the circle; the lower one supported by two uprights between each wedge, and the other by eight, resting on the stone-work. The remaining horizontal timbers, in the ascent, four in number, rest upon strong brackets of stone, inserted quite through the brick cone. Another series of uprights spring from the second row of brackets, which are secured by angular timbers, and the whole, at proper intervals, by strong bands of iron."* The ribs, which are about seventy in number, are closely covered with oaken boards;

* Malcolm's "Londinium Redivivum," vol. iii. p. 116. See also the Sections in Plates I., 111, and VII

and those by the lead, which forms the external covering.* The contour of this outward dome, although ellipsoidal in its form, approaches somewhat closer to the hemispherical character than the inner cupola.

The stone lantern, which takes its rise from the upper part of the cone, is reputed to be of the enormous weight of 700 tons. The plan, No. 1, Plate VIII., will elucidate its form at different stages. B, shows the basement of the peristyle: a, is the staircase to the gallery which surrounds the lantern: b, the gallery itself; and c, the ribs and flutings of the lead-work which covers the dome.

In the same Plate are two half plans (No. 2 of the south-west tower of the Cathedral, of which C shows the colonnade, and D the story above the latter.

Among the drawings of Sir Christopher Wren, now preserved in the Library of All Souls' College, at Oxford, is one in which the respective sites of the Old and New Cathedrals of St. Paul are compared, by means of a variation in the tints, as shown in the annexed wood-cut, which has been executed from a copy of the original drawing made by Mr. Gwill. From this print, the difference between the two buildings, in respect to extent and form, will be readily comprehended: and it will be seen, likewise, how much of the old ground-plot is covered by the new foundations. The square, with an octagonal centre, at the angle between the nave and transept of the old Cathedral, shows the situation of the ancient cloisters.

* The quantity of timber used in the construction of this roof, is generally considered by architects to have been far more than necessary; and Mr. Ware remarks, that "had its great architect been a timber merchant, the implication would have been on his morality." But, as he immediately and justly observes, "it is to be remembered that, in a censure of Sir Christopher Wren, he is only paying the tax to the public for being eminent."

COMPARATIVE PLANS OF THE OLD AND MODERN CHURCHES OF ST. PAUL.



As an interesting appendage to the preceding account, the following particulars of the size of all the principal Domes in Europe have been abstracted from Mr. Ware's "Tracts on Vaults and Bridges:"—

The Domes remarkable from their size, erected before the time of Constantine, are those of the Pantheon, of Minerva Medica, of the Baths of Caracalla and of Diocletian, at Rome; and of the Temples of Mercury, Diana, Apollo, and Proserpine and Venus, in the neighbourhood of Puzzuoli. Of these, the principal dimensions are as follow:—

	Feet Diam	Feet high.
Dome of the Pantheon.....	142	143
———— Minerva Medica	78	97

	Feet Diam.	Feet high.
Dome of the Baths of Caracalla.....	112	116
————— Diocletian	74	83
————— Temple of Mercury	68	—
————— Diana	98	78
————— Apollo.....	120	—
————— Proserpine and Venus ...	87	77

From the time of Justinian, who erected St. Sophia, at Constantinople, to that of Brunelleschi, who flourished in the early part of the fifteenth century, the principal Domes are these :—

	Feet Diam.	Feet high.
Dome of the Church of St. Sophia	115	201
————— Mosque of Solyman II., at Constantinople	—	—
————— Achmet	92	120
————— Church of St. Vitale, at Ravenna...	55	91
————— St. Maria, ditto, said to be cut out of a single block of stone	36	61
————— St. Mark, at Venice	75	190
————— Church at Sienna	57	148
————— Cathedral at Milan	57	254

From the time of Brunelleschi to the present period :—

	Feet Diam.	Feet high.
Dome of St. Maria delle Fiore, at Florence.....	139	310
————— the Chapel of Medicis.....	91	199
————— Baptistry at Florence	86	110
————— Cathedral of St. Peter, at Rome ...	139	330
————— Church of Madonna della Salute, at Venice	70	133
————— Superga, at Turin	64	128
————— Invalides, at Paris	80	173
————— Val de Grace, ditto ...	55	133
————— Sorbonne, ditto	40	110
————— St. Geneviève, ditto ...	67	190
————— Cathedral of St. Paul, at London...	112	215
————— Catholic Church, at Darmstadt ...	105	104

TAKEN altogether, St. Paul's is the finest architectural monument of its class in Europe, as superior to St. Peter's for its composition and design, as it falls short of that edifice in regard to dimensions and costliness of embellishment. That it is perfectly exempt from all leaven of the corrupt taste of the period when it was erected, cannot be asserted; yet there is merely enough to remind us of it, and excite our wonder that Wren should have been able to shake it off to the degree which he has done, and surpass not only his contemporaries but himself. In no other of his works, for instance, do we meet with any piece of composition at all approaching that of the two semicircular porticoes of the transept; which, with the single exception of the tablets above the doors, are marked by a breadth and simplicity, and by a refined dignified elegance quite the reverse of the qualities exhibited in most of his other designs. By some, the west front has been considered exceptionable, both on account of its having two loggias, one above the other, and coupled columns; but then, if these might be censured as defects in a style professing to be more strictly Greek, they are in accordance with the general character of the fabric, where the grandeur aimed at is evidently enough of the kind arising from an accumulation of masses distinct in themselves, but all so combined as to relieve and set-off each other, and co-operate towards one common expression of grandeur, which attains its climax at the dome. A single order could not have been here substituted without altering every other part. As regards the cupola, it would in some degree have overpowered its peristyle, and caused it to appear less important than it now does, and certainly would not have combined with the present companions; which, although they will not bear rigid scrutiny, are highly valuable in the general composition, both giving an animated and

picturesque outline to the mass of the western façade, and as balancing and leading the eye to the dome, which discovers itself behind them. Again, although the height is divided into two orders, they are in themselves of sufficient magnitude to have an air of dignity, and so far accord with the interior as to indicate (as will be plainly seen by the section, Plate X.) its principal order and its lofty vaulted roof. So far, then, there is a sufficient degree of harmony and correspondence between them; whereas a single external order would have required a totally different mode of treatment for the interior from that now adopted. One happy peculiarity in the design of the façade, which deserves to have attention directed to it, more especially as it appears hitherto to have escaped remark, is that arising from the lower order of columns being extended beyond that of the upper loggia, so as to exhibit a range of twelve insulated columns, forming five principal inter-columns, of which only the three middle ones belong to the recessed portion, or loggia, containing the great door. By this means two varieties of contrast are obtained; first, that which it presents to the upper loggia, crowned by the pediment; and the variety of shadow in the parts behind itself; and yet, although one would imagine that this arrangement, and the effect produced by it, must be sufficiently obvious to the eye of every professional man, no one, even of those who affect most to admire Wren's architecture, has ever borrowed a hint from it.

The interior of the church has many beauties; and although no very high commendation can be bestowed on the individual monuments, still they have the merit of being exceedingly well arranged for general effect—of filling up, without crowding the building, and of serving to relieve the architecture. A stranger who had never seen

the edifice itself, can form but a very imperfect idea indeed of it from prints, all the views being confined to one or two principal stations, notwithstanding that there are numerous others far preferable to those selected, both in regard to subject and scenic effect. In fact, it would require a rather extensive series of drawings fully to illustrate the interior alone of this noble edifice in all its parts, and in every direction; and we may here remark, that it is almost impossible to show in any vertical representation the effect of the dome, since to bring within the picture the height from the pavement to its summit, or nearly so, the spectator must be not only at a much greater distance than the edifice will allow, but at such distance that the roof of the nave would intercept the view of even the pilasters and windows above the whispering gallery. Of this any one may satisfy himself by consulting the longitudinal section, Plate III. It must therefore be admitted, that there is no small degree of licence taken in the interior view, Plate VI., although not quite so great as that which another artist has allowed himself in a recent publication, where, in a view from the whispering gallery, he allows us to see at one and the same instant the lantern in the summit of the dome, and the pavement beneath our feet! On the subject of the deficiency of light in the interior of the dome itself, some remarks have already been made in the note at page 25. For other remarks on the architecture of St. Paul's, we refer the reader to those which occur in Dallaway, and in Mitford's work, entitled "Principles of Design." One thing which we shall stop to notice, because we are not aware that it has been pointed out by any of his numerous critics, notwithstanding that it evinces more than usual good taste on the part of Wren, is, that he *has* fluted the columns of the exterior, but has *not* fluted the pilasters.

In point of situation, St. Paul's is by no means favoured, quite the contrary; neither is there reason at present to anticipate any alteration for the better, except the very partial one of opening a view of the east end to St. Martin's-le-Grand. Some years ago—if we recollect right, it was in 1825—a scheme was brought forward by Mr. Elmes, which, had it been carried into execution, would have conduced in no small degree to the beauty and convenience of the immediate neighbourhood, as well as to the effect of Wren's majestic pile. According to the published plan of the improvements, it was intended that all the surrounding houses should be taken down and rebuilt after a uniform design, so as to accommodate the whole of the surrounding area to the outline of the Cathedral, making a small crescent facing each of the porticoes of the transept, whereby sufficient space would have been obtained opposite these projecting parts of the edifice, without setting back the general line of houses too far. It was also intended to form a more spacious crescent before the west front, and thence to extend, in a straight line, an entirely new street passing a little to the south of Fleet Street, and terminating by the church of St. Clement's, in the Strand. Perhaps it was this part of the project which caused it to be abandoned altogether, because, independently of the magnitude of the undertaking, it was not likely to be favoured by the inhabitants of Ludgate Hill and Fleet Street. Were such the case, it is to be regretted that the architect did not confine his views, at the commencement, to what would have been in itself a most noble and desirable improvement, and which would have converted into an elegant and symmetrical *place* what is now one of the most zigzag, confused, and perverse jumble of houses in the whole metropolis. Had such plan been adopted, and an act of parliament obtained for carrying it

into effect, St. Paul's School, an elegant edifice in itself, would not have been suffered to offend the eye as it now does, by being turned obliquely to that end of the Cathedral; greatly is it to be regretted that the line of its front was not laid down with a view to future, if not immediate, improvements, for as it now stands it offers an almost insuperable obstacle to any, at least on that side of the churchyard.

EDITOR.



Looking direct E. entrance N.E.

INTERIOR VIEW LOOKING EAST

ST. STEPHEN'S, WALLBROOK.

RALPH, in his "Critical Review of the Public Buildings in and about London and Westminster," 1734, observes, that "The church in *Wallbrook*, so little known among us, is famous all over *Europe*, and is justly reputed the masterpiece of the celebrated Sir *Christopher Wren*. Perhaps *Italy** itself can produce no modern building that can vie with this in taste or proportion: there is not a beauty which the plan would admit of that is not to be found here in its greatest perfection; and foreigners very justly call our judgment in question for understanding its graces no better, and allowing it no higher a degree of fame."

If such a want of taste really existed in England when Ralph wrote, it is more than made amends for by the estimation in which our countrymen at present hold the work in question. Had its materials and volume been as durable and extensive as those of St. Paul's Cathedral, Sir Christopher Wren had consummated a much more efficient monument to his well-earned fame, than that fabric affords.

* Compared with any other of nearly the same magnitude, Italy cannot exhibit its equal; elsewhere its rival is not to be found. Of those worthy notice, the Zitelle, at Venice (by Palladio), is the nearest approximation, in regard to size, but it ranks far below our church in point of composition, and still lower in point of effect.

The earliest church of this parish, of which we have authentic notice, was, previous to the year 1135, given to the monastery of St. John, in Colchester, by Eudo, sewer to King Henry the First. It stood on the west side of the street, and consequently on the western bank of the water-course of *Wallbrook*, till the year 1428, about which time the site of the present church and cemetery was purchased of the company of grocers, by Robert Chicheley, lord mayor of London (the executor of William Stondon, who had theretofore filled the same office), and the church then erected was completed in 1439; St. Stephen, the protomartyr, being at that period, as now, the saint in whose honour it was raised. Destroyed in the great fire of 1666, the edifice for the use of the united parishes of St. Stephen and St. Bennett Sherehog, which is more peculiarly the subject of this memoir, was constructed in its place.

The main body of St. Stephen's church (for the entrance and tower stand completely distinct from it) covers a plot of ground eighty-seven feet ten inches in length from east to west, and sixty-four feet ten inches from north to south; its clear internal dimensions being eighty-two feet six inches by fifty-nine feet six inches. It is very singular that so many writers, including the author of the "*Parentalia*," should have invariably quoted its dimensions so far from the truth as seventy-five feet by fifty-six feet.

The plan, which is nearly a parallelogram, is divided laterally by four ranks of columns, whereof the two central, between the third, fourth, and fifth longitudinal intercolumniations, are omitted on each side, for the purpose of admitting the large area covered by the cupola. This expedient also answers the purpose of giving to the in-

terior a cruciform effect; the intercolumniations of the transept (if the term may be used) being as wide as those of the nave. When it is considered that the architect had to contend with a confined and limited space, not wide enough for completely developing his design, when we contemplate the method he adopted to triumph over the difficulty which presented itself, we take the proper means of duly appreciating the singular ingenuity of Sir Christopher Wren. By thus estimating its merits, we shall perceive that the walls are a mere case for the exquisite interior they enclose; seeming almost to indicate that the architect had hopes he might some day or other have the good fortune to remove them and perfect the building.

The plan results from an octagon inscribed in a circle, whose diameter is equal to the distance between the centres of the extreme columns. The interior length of the church is the common measure of the other parts, one half of it being given to the diameter of the circle about which the columns under the cupola are circumscribed. Hence it arises that the spaces between the columns and the north and south walls are not more than six feet six inches. The central intercolumniations are sixteen feet eight inches in width, as are those which may be said to form the traverse of the cross. The longitudinal intercolumniations are eleven feet four inches wide, those at the eastern and western extremities excepted, which are only ten feet eight inches in width; and the transverse intercolumniations exceed those last named by only three inches.

The columns are of the Corinthian order, and it is truly astonishing to observe the advantage the architect has taken of so scanty a number as sixteen. These are

crowned with an entablature of a mongrel breed,* something between an architrave and a cornice. The eight columns which support the cupola are, as already mentioned, on the angles of a regular octagon, and consequently equidistant; but, inasmuch as the open space over which the cupola rises is square, and the entablature breaks northwards and southwards rectangularly throughout the church, it became necessary to form the octagon for the reception of the dome above the entablature, by means of four diagonal arches springing from the columns of the nave to those which have been said to form transepts. This was an expedient scarcely allowable, because of the ill effect of the entablature returning behind the arches at an angle of forty-five degrees with their faces, and thus producing in the diagonal section a column opposite to the central vertical line of the arches. Lines receding acutely are never agreeable in Roman architecture, from the irregularity they always induce. The pleasant and delightful result of the combination is, nevertheless, so satisfactory in the example before us, that it may be justly said of the architect,

" ————— Si non
Videtur meruisse laudem, culpa caruisse."

On the arches of the octagon, pendentives are formed for the reception of the circular composite cornice immediately under the dome, which is hemispherical, and about forty-five feet in diameter. It is decorated with

* This detracts somewhat from the merit imputed to this interior in the rest of the description. In itself the censure is just, for this excessive enrichment of the frieze accords neither with the unfluted columns, nor with the bareness of the walls.—*EDIT.*

four heights of sunk panels of singular elegance and variety, enriched with shields, palm branches, and roses, and pierced at its vertex for the reception of a *tambour* or lantern light.

The ceilings over the central intercolumniations, north, south, east, and west, are vaulted with groins and arcs doubleaux, between which latter a claiirstory is introduced. The other parts of the ceiling are horizontal, formed into panels by the entablatures which severally connect the columns.

The entrance from Wallbrook is sombre, and without any beauty to prepare the spectator for the brilliant interior, which he approaches by a flight of sixteen steps. The steeple tower, placed at the north-west angle of the church, is not worthy of remark. It is, indeed, difficult to believe that it is by the same architect who designed the interior just described.

The walls and tower are of stone, and the roof and dome of timber covered with lead. The latter circumstance is greatly to be regretted in a city where fires are so frequent, and over a church so contiguous to houses.

The first stone of the church was laid October 16th, 1672, and in 1679 it was completed.

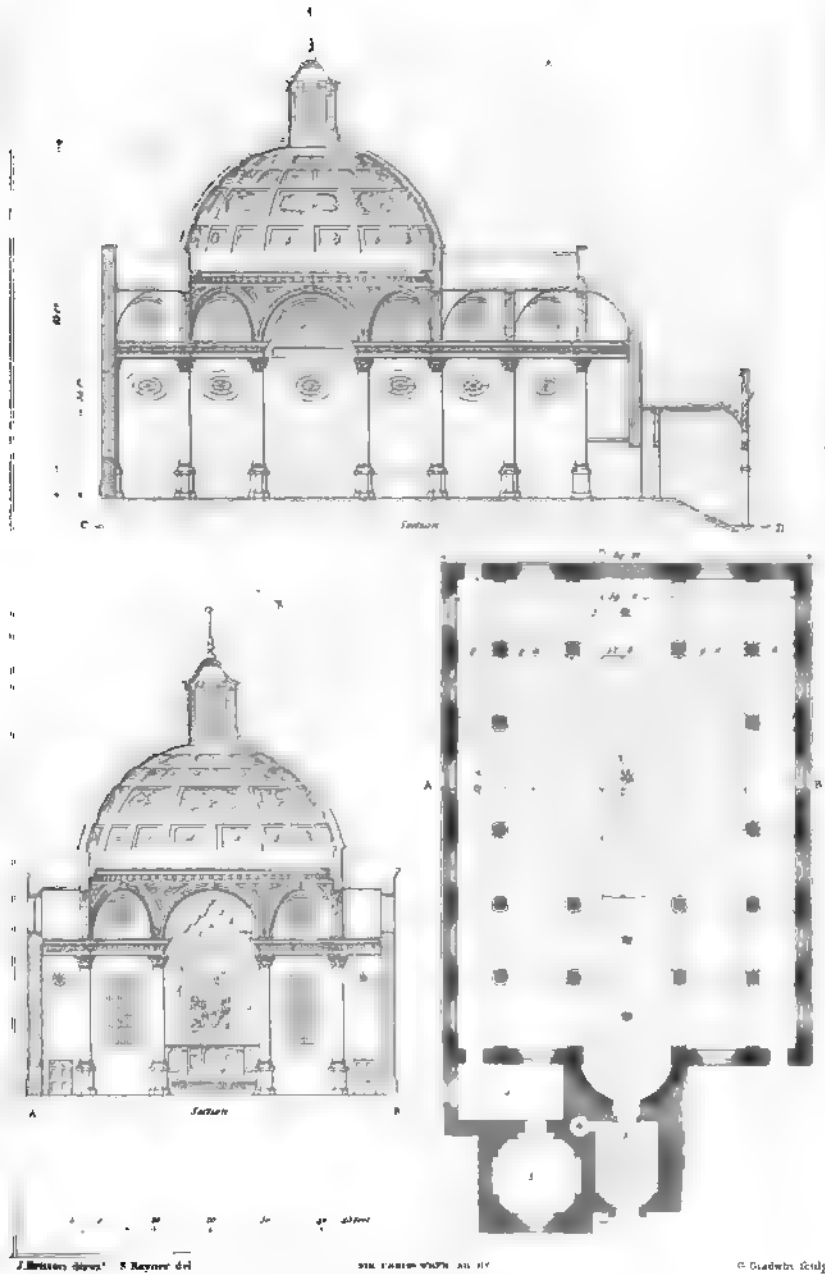
The constructive skill exhibited in this fabric is of the highest class, whether viewed in regard to the points of support, as compared with its total superficies, or in respect of its section. The former only have been considered here, but the slightest glance at the section given will show how small a portion of interior effect has been lost. Its area, including wall (the church only), is 5,641 feet superficial, whereof the points of support occupy only 819 feet superficial; so that the ratio of the former to the latter is 0.145, one which may admit of its ranking in this respect with the extraordinary structures of the middle ages.

Before the erection of the Mansion House, this church, standing unobstructed in Stocks Market, enjoyed a plentiful supply of light, that blessing which Dr. Fuller, prebendary of Sarum, in his "Aphorisms of Building," has not inaptly termed, "God's eldest daughter." The Mansion House has greatly tended to deprive it of that blessing, not less than, as it were, to smother the fabric.* It will, therefore, be scarcely credited, that at the last repair of the church, a few years back, it was in contemplation to deprive it, by *bricking* up some of the windows, of that light already from circumstances too much diminished. The attempt was made, but the good taste of the churchwarden of the year saved the structure from the rude hands of barbarous builders. To such, alas, are our beautiful edifices now usually exposed. The window at the east end had, indeed, been already closed for the reception of a picture by West; ill placed, because badly lighted; and one cannot help expressing a wish that if the sister art be, as it ought to be, employed in our churches, it should not be at the expense of the architectural effect.

Alison, in his "Essays on Taste" (vol. i. p. 57), says, "In all the fine arts, *that* composition is most excellent in which the different parts most fully unite in the production of one unmingled emotion; and *that* taste the most perfect, where the perception of this relation of objects, in point of expression, is most delicate and precise." This definition eminently applies to the subject of the present

* " Behind proud Dance's palace, in disgrace,
Retiring Wallbrook hides her blushing face;
Perhaps St. Stephen thinks this pile of stones
Again may rattle round his batter'd bones."

Metrical Remarks on Modern Castles and Cottages.
London, 1813.



ST STEPHEN'S CHURCH, WEST HAM
PLAN & SECTION.

John Wals. Architectural Library, 68, High Holborn

memoir, in which is to be found the taste, the style, the purity of Palladio, and of the best architects of the sixteenth century; and these observations cannot perhaps be closed more suitably than by applying to the architect, in respect of it, the words of the younger Pliny,

“*Manet manebitque honori.*”

J. GWILT.

PLATE I. *A Section of the Church* from east to west, in line C D on the plan.—B, Section in line A B from north to south.—C, Ground-plan of the Church: 1. Vestibule, or porch; 2. Arched or coved recess for the organ; 3. Altar and communion, &c.; 4. Vestry; 5. Tower.

PLATE II. *View of the Interior of the Church*, from the west end, looking east.

I CANNOT help being of opinion that this church has been considerably overrated as a piece of architecture, particularly when we are told Wren “has not omitted a single beauty of which the design was capable, but has applied them all with infinite grace.”* That the testimony of foreigners in its favour should, in Ralph’s time, have been held equivalent to a verdict admitting of no appeal, is not surprising; and it certainly deserves the celebrity it has obtained, full as well as many buildings in Italy, which having been admired in their own day, have since been permitted to retain the eclat of a traditional reputation. Such is also, in some degree, the case with this work of Wren’s: few care to impugn it now, for fear of committing themselves; yet hardly any one seems to admire it, I will not say enthusiastically, but sincerely, from his own feelings, without regard to established opinion.

* Dallaway.

If, indeed, commendation is to be supposed to extend only to what is praiseworthy, this interior is no doubt entitled to much; yet there is also not a few things in it which operate as so many drawbacks on its merits. It is markedly deficient in architectural keeping in that species of harmony which results from maintaining equal attention to finish and details throughout: not that every part should be treated as being of equal importance, but so as to contribute to the general effect and character, and that nothing shall appear to be neglected. Assayed by this test, the interior of St. Stephen's must be pronounced very unsatisfactory; for either the dome and columns are far too rich for all the rest, or the latter much too plain and even mean to accord with those features. Instead of in any degree coming in aid of the design, the windows are so many blemishes; more especially the small oval ones, which are fitter for a stable than a church of the Corinthian order;—unpleasing forms at the best for such apertures in any building professing to be classical in its style, yet here most conspicuously introduced, and very superfluously so; since sufficient light might have been admitted through the dome, and the vertical windows above the entablature. Another defect consists in the order not being carried out by pilasters against the walls, which, besides that they would keep up consistency of decoration, seem almost demanded, in order to receive the extremities of the architraves from the columns to the walls.

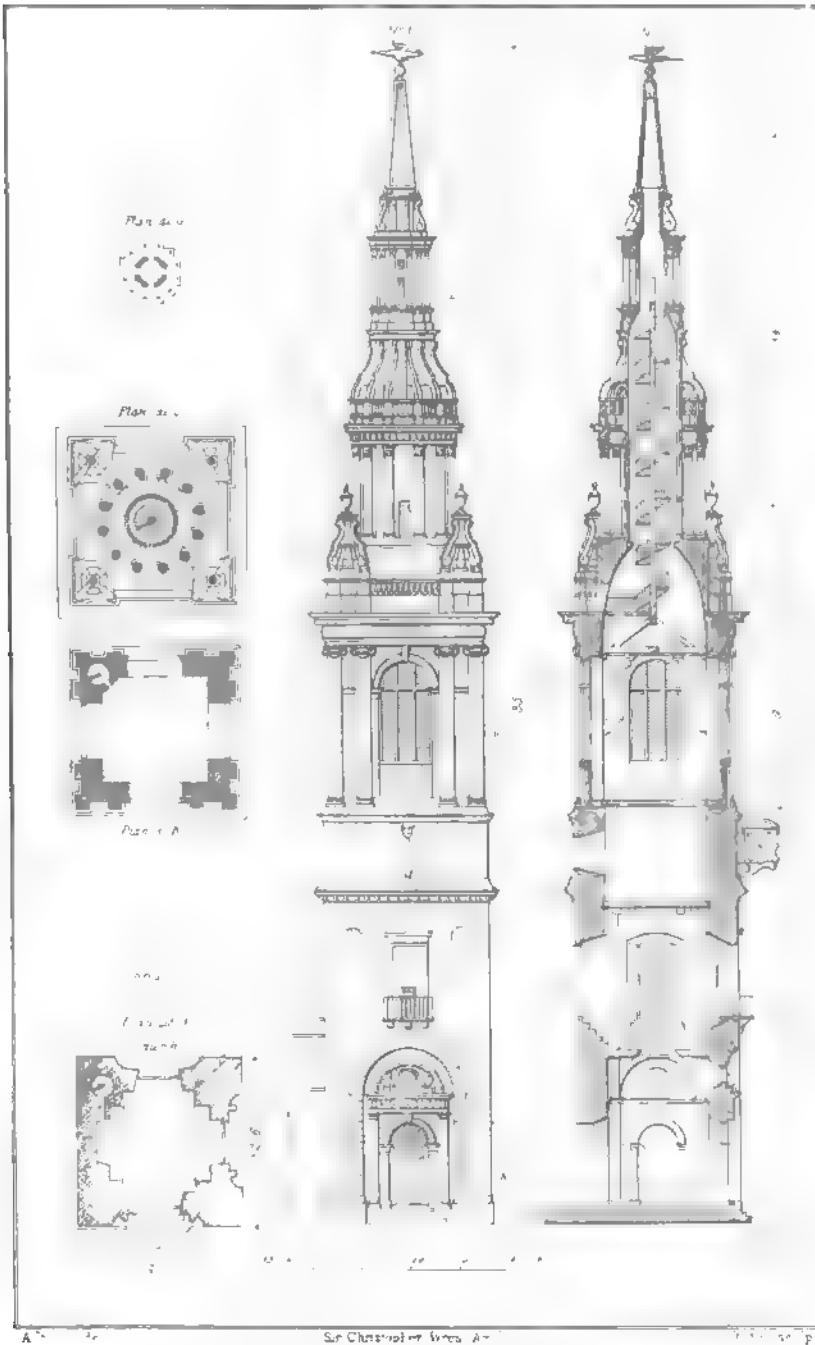
Rash and presumptuous as this estimate may appear to many, it will hardly be thought immoderate in censure, if compared with the late Dr. James Anderton's observations on the same church, in his essay on the "Origin, Excellencies, and Defects, of the Grecian and Gothic styles of Architecture." "There is in London," he says, "a church

of most wonderful construction, which has been much celebrated, and deserves to be so, if the effecting what no other person could have conceived the idea of doing can give a just claim to celebrity, for I do believe that there never was an equal number of architectural incongruities huddled together in so small a compass as here; so that I consider it the *ne plus ultra* in this line. In the church alluded to, we find the Grecian column, though made of wood (not of marble) surmounted by its capital, architrave and cornice, totally detached from all other objects on its own level, surmounted by arches in the Gothic manner, but after the Grecian form and fashion (compare with this the graceful springing of the arches from the top of the Gothic pillar). These arches, whose very existence ought to depend upon the stability and weight of the materials of which they consist, are made of chips of wood instead of stone; so that, in order to keep them from falling, they must be bound by internal bars of a straight, not a curved form, that are concealed from view by veneering, with which the whole is covered. To proceed further in this kind of analysis would prove tiresome, I shall, therefore, conclude it, by directing the reader to the church of St. Stephen, Wallbrook, where he may have the pleasure of contemplating at leisure this matchless composition: warning him, however, not to let drop any hints of disapprobation, or he will run a risk of being hooted at as a maniac; for there is scarcely any church in England, that has obtained higher eulogiums abroad, and from a certain description of persons at home than this has; nor can it be denied that it is indeed and in truth a *most wonderful structure*."

Here, perhaps, the censure is as much too exaggerated, as is the praise that has been bestowed by others, since he building ought not to be tested very rigorously by the rules

of pure Grecian architecture, its style being avowedly Italian, wherein arches resting on an order may be considered admissible, and in adopting them the architect has at least avoided the incongruity of putting a mere fragment of their entablature above each column, as is done in St. Martin's Church. Neither ought we to cavil at the material not being stone, because at that rate we should be obliged to condemn a good deal in modern architecture whose design is good, although the construction is more or less masked by it. However, notwithstanding that they partake of hypercriticism, the remarks just introduced will serve to show how widely opinions differ as to the merits of this church. One thing, however, in which it differs from almost every other of our modern churches, and wherein it deserves to be taken as a model, is the absence of side galleries, which are rarely so managed as not to appear awkward incumbrances, cutting up and disfiguring the architecture.

EDITOR.



TOWER OF BOW CHURCH.

Architectural drawing of the tower of Bow Church, showing the exterior and interior views.

John Weale, Architectural Engineer, 60 High Holborn

ST. MARY-LE-BOW, CHEAPSIDE.

THE Church of St. Mary-le-Bow is dedicated to the Virgin, and has been supposed to derive its cognomen from the arches of its ancient crypt. Malcolm, however (in "*Londinium Redivivum*," vol. ii. p. 150), suggests it as more probable that the appellation was given from the *bows*, or arches, which are said to have ornamented the ancient steeple, in the manner of that of the present Church of St. Dunstan's-in-the-East.

An ancient church stood nearly on the same ground as the present edifice, one corner of which was occupied by a tower, or steeple; the whole, according to Sir Christopher Wren,* standing forty feet back from the High Street. Of this edifice no particulars have been preserved, but we learn from Stow, that the steeple was twice rebuilt, previously to the great fire of London; first in 1284, when the former edifice had fallen down. This becoming ruinous, was again restored in 1512, and finished with five lanterns at the summit, one at each angle, and one in the centre. These were to have been glazed, and illuminated by night, as a beacon to guide travellers on approaching the metropolis. At last, both church and steeple were involved in the general conflagration of 1666, which destroyed them, together

* "*Parentalia*," p. 265.

with all the surrounding buildings. When the new city was rising from the ashes of the old, the re-edification of this church devolved to the care of Sir Christopher Wren, in his official capacity of surveyor-general of the city buildings; and, as it had long been regarded as the principal parish church in the metropolis, he appears to have devoted to it particular attention. Some liberal benefactions also, from private individuals, contributed to assist his endeavours to make this church a conspicuous monument of his skill.*

In the account of the ancient state of London, deduced from the discoveries of Sir Christopher after the fire, and inserted in the "Parentalia," it is stated that, "upon opening the ground, a foundation was discerned, firm enough for the intended fabric, which (on further inspection, after digging down sufficiently and removing what earth or rubbish lay in the way) appeared to be the walls, with the windows also, and the pavement of a temple or church, of Roman workmanship, entirely buried under the level of the present street." By this Roman temple, the surveyor seems to have meant the crypt of the ancient church, the substance of which, after various repairs and renewals, still exist, and of which the date seems not far from the period of the Norman Conquest. Upon this foundation he erected the church, and by purchasing the ground of one private house, he procured a place for the exterior of the steeple to range with the houses of Cheapside. On digging here for a foundation, he found one ready prepared for him, eighteen feet below the surface, in the ancient Roman causeway, over which the ground had since accumulated thus much; and upon this he resolved to raise his intended lofty and weighty structure. Having thus secured his foundations, he proceeded

* Among these was a donation of £2,000 from Dame Dionysse Williamson, of Hales Hall, Norfolk.

with the buildings, and finished them in the year 1677. The plan consists of the area of the church, adjoining which is the vestry-room, a capacious apartment for the transaction of parochial business, with a vestibule connecting the church with the tower; and the celebrated tower or steeple, which, as before mentioned, ranges with the houses of the street. An arcade of two openings was originally designed by the architect to occupy the space between the side of the church and the street, but the ground could not be obtained.

The church, unlike most others in London, is nearly square in its plan, and is divided by two Corinthian columns on each side, into a nave with two aisles, between which, length-ways, are pilasters with arches: the entablature is not continuous, the arches rising to the under side of the cornice, above which is an arched ceiling, ornamented with enriched bands, panels, &c. The east end contains one large and four smaller windows, and is decorated with semi-columns similar to the others. In the centre intercolumniation is an highly enriched altar-piece. The west end is ornamented in the same manner as the east, excepting that a door-way, with an organ-gallery over it, are substituted for the altar-piece. The columns are painted in imitation of porphyry, with gilt capitals and cornice; and the general effect of the interior is pleasing.

The celebrated *steeple* next claims our attention; the whole composition of which is divided, like that of St. Bride's Church, Fleet Street, into two leading parts,—a square tower, and the conically disposed structure above. This arrangement is a general imitation of the Gothic spire; and, to add to the similitude, the architect thought proper to place on the angles of the tower assemblages of cartouches, surmounted by urns, forming pyramidical ornaments, and

forcibly reminding the spectator of the pinnacles of the pointed Christian architecture. The tower externally is divided in its height into three stories. At the bottom are elaborate entrance door-ways, on two sides; each of which is contained within a lofty arched recess, and consists of two columns with an entablature of the Doric order. The metopes of these are occupied by heads intended to represent cherubim: within the recess is an arch with sculptured spandrells and key-stone; and above is an elliptical perforation, surrounded by the figures of two children in sitting postures, with festoons, &c. Above this, in the north front, is a window with a balcony, having a small niche on each side. The upper story is ornamented by coupled Ionic pilasters, with an appropriate entablature, which, surmounted by a high balustrade, completes this part of the structure. Internally, the tower consists of four stories; of which that on the ground constitutes an elegant vestibule to the church, being enriched with a dentillated cornice, and covered by a vaulted ceiling of stone, with a large aperture in the centre. Above this are two stories to the base of the Ionic pilasters of the elevation, the upper of which serves as an apartment for the bell-ringers. On the next floor are placed the bells; and here the angles of the walls are gradually filled up to reduce the square to a circle, which it becomes a little below the exterior entablature. Over this is a parabolic dome, the external appearance of which is a circular stylobate, supporting a peristyle of twelve columns, with their entablature, and a balustraded parapet. These are of a composed order, the capitals being Doric, with single rows of leaves round their necks: on the frieze are a kind of modillion brackets, supporting the cornice in the manner of the upper order of St. Paul's Cathedral. Within this is carried up a cylinder of stone, the weight of which, together with that of the rest

of the superstructure, is thrown upon the dome, which seems rather balanced than built upon the walls below: thus affording a striking example of that mechanical skill which pervades the works of Sir Christopher Wren. To this cylinder are attached flying buttresses, which spring from over the columns of the peristyle, and are carried up to a considerable height above the parapet. Where these terminate, a cornice is constructed round the cylinder, and upon it a pedestal, which surrounds a second dome. Upon this is an elegant little building, with columns and entablature of the Composite order, round a small cylinder, which is yet further diminished at the top by a kind of dome. The plan, here made square, is ornamented with two cartouches on each side, surmounted by a cornice, on which is placed an obelisk and a ball. The figure of a dragon, in copper, gilt, about ten feet long, which serves as a weathercock, crowns the whole. Within the cylinder is a wooden staircase of light construction, detached from the wall, and resting on a newel of timber, which is suspended within the dome by means of beams proceeding from the walls. The impossibility of erecting a stone staircase in this situation, or, if erected, of gaining access to it, led to the adoption of this expedient. The accompanying engraving displays, as far as this kind of representation can, the construction and proportions of the tower and spire, by an elevation, section, and plans of the different stories.*

* About the year 1820, it was found necessary to take down and rebuild the upper portion of Bow spire, and *George Gwilt*, Esq., was employed as the architect. He found that the iron cramps had so much expanded by rust, that many of the joints were opened, and several stones broken. He has successfully and skilfully restored and re-erected the greater part of the spire.

As this celebrated steeple, with others erected in the Grecian and Roman styles, are imitations of a feature of the edifices of the middle ages, and adapted to "a better manner of building," as the author of the "*Parentalia*" calls it, it may assist us in forming a right judgment of the edifice in question, to consider what has been done by the ancient monastic architects. The antiquities of our own country furnish us with various elegant and skilful examples of this species of composition, which owes its origin and use to the nature of the Christian worship. This invites all persons to join in its ceremonies, and partake of its benefits; differing in this respect, essentially, from all previous religious systems. From this arose the use of *bells* to notify the time of meeting, and also the appropriate buildings to contain them; which, in order to diffuse more widely the sounds, were elevated above the contiguous ordinary dwellings. These buildings were called *Campaniles*, and in the early Christian churches were often detached from the edifice, and placed in a corner of the surrounding area.* With the Christian religion extended the use of such towers, which became necessary adjuncts to buildings erected for its service. In these, therefore, they have always formed conspicuous features, and are to be met with in almost every variety of form and situation consistent with their essential quality of loftiness. They sometimes rise from the ground, and sometimes seem erected on the roofs of the buildings to which they belong. As the mediæval architecture gradually improved in lightness and elegance, the steeples became more slender and lofty, and, to assimilate their out-

* At Salisbury was one of this description, and there is another remaining in connexion with the Cathedral of Chichester.

line more completely with the leading lines of the style, spires were added, which, from the stability of the pyramidal form, could be carried to a greater height than would otherwise have been practicable. Hence originated the Christian steeple; among the most beautiful examples of which, with various ornamental details, are those to Louth Church, St. Mary's, Oxford, and Newark, rising immediately from the ground; whilst those of Salisbury, Norwich, and Chichester Cathedrals, are raised above, and at the intersection of two roofs. These structures generally consist of square towers, with turrets or buttresses at the angles, surmounted by pinnacles, which surround spires, for the most part of the form of octangular pyramids.

H. A.

[The following judicious history of, and remarks on SPIRES, have been communicated by Mr. E. J. Willson, of Lincoln, the well-informed author of the literary part of Pugin's "Specimens of Gothic Architecture," 2 vols. 4to.]

THIS beautiful appendage of a Christian church has been hitherto regarded as the genuine production of the pointed arch; the towers of churches erected before the thirteenth century, being described as originally designed to be quite square, and flat at the top; the spire of old St. Paul's, in London, erected in 1221, being referred to as one of the earliest, if not the first in England.* This mistake has arisen from the towers of earlier date having

* See the opinions of the Rev. T. Warton, the Rev. J. Bentham, and the Rev. Dr. Milner, in his "Essays on Gothic Architecture," published by Taylor; "the History of Winchester Cathedral," vol. ii. p. 12, Dallaway's "Observations on English Architecture," p. 37; "Architectural Antiquities," vol. v. pl. 82, 83, and Index.

lost their original finish; some of them being now covered with flat roofs, others having spires, pinnacles, and various ornaments of later style; scarcely any remaining unaltered at the present time. But if we examine the representation of churches in ancient drawings, &c., a species of monument not liable to be altered, like the structures themselves, we shall find that spires were very common among the Normans in the eleventh and twelfth centuries, and even among the Anglo-Saxons long before. Of the former we have an example in a curious draught of the Cathedral of Canterbury, made by Edwin, a monk, before its destruction by fire, 1174,* where there are no less than five spires on the church itself, besides some on the out-buildings; and in the plates of Mr. Strutt's works, taken from ancient Saxon MSS., are many such spires, finished with crosses, weathercocks, &c., the same as the loftier steeples of later ages. Nor is this at all to be wondered at, if we consider the general fashion of covering buildings in those times; all of which, let their plan and dimensions be what they would, had roofs of high pitch; except, perhaps, the towers of castles, where a flat roof might be necessary for the convenience of placing soldiers and warlike engines. It is true, indeed, these primitive spires were very clumsy, if compared with those of the fourteenth and fifteenth centuries; their form being merely pyramidical, covering the whole tower with projecting eaves, and their height being seldom more than twice the diameter of their base, in those covered with lead; and much less where tiles or shingles were used. Two ancient spires of this form remained till lately on the western towers of the Collegiate Church of South-

* " *Vetusta Monumenta*," vol. ii. pl. xv.

well, draughts of which may be seen in Dugdale's "Monasticon," Dickinson's "Antiquities of Southwell," &c.* The destruction of these spires is much to be regretted by all lovers of antiquity, being perhaps the only ones of the original form in the kingdom; but there are marks of such spires on the towers of some other churches. The first attempt at improvement in spires, was by reducing them to an octangular shape, but with the base still remaining square, and as broad as the tower, the corners being sloped up against the sides of the spire; by which alteration they appeared considerably loftier than the square steeples, when viewed at an angle. Of this form we have many examples of stone, in the southern division of Lincolnshire, and the adjacent counties. The most ancient one I have seen is at Sleaford, in Lincolushire. Though the builders of stone spires appear to have been for a long time cautious of increasing their height, those of timber soon shot up into amazing sublimity, and improved into a very elegant form; a few still survive the wreck of time, but they are rapidly falling under the hand of improvement; nothing appearing so contemptible to modern taste as a spire covered with lead. The church of Long Sutton, in Lincolnshire, has one of the finest timber spires in the kingdom, rising from a very ancient and curious tower; the base of it covers the walls entirely, with pinnacles on the turrets, at the angles, leaning towards the spire in a very uncommon way: a view of it has been engraved by Mr. Burgess, of Fleet, in that neighbourhood; but it well deserves a fuller illustration. After this, the builders of timber spires effected little further improvement, except by reducing their breadth to much less than that of the towers they were built on, and increas-

* Mr. Dickinson endeavours to prove the church to be Saxon, but gives up the antiquity of the spires.

ing their height, which was sometimes carried to a degree of slenderness never attained in stone. Some of the earliest were splayed at bottom, so as to slope over the walls, as the two at Reculver, in Kent; but they were generally surrounded with parapets or battlements, and sometimes, for the sake of variety, were placed on octangular turrets of timber and lead; as on the belfry tower of Salisbury Cathedral, destroyed in the late great repair, and one yet standing at Baldock, in Hertfordshire. It may be difficult to determine the time when spires first began to be constructed of stone; but I believe very few are so old as that at Sleaford, abovementioned; and the date of its erection may be pretty accurately guessed from the style of its ornaments. By degrees they were reduced to a slender proportion, like those of timber; but still retaining their little pedimented windows, which were in use to the last. In the fourteenth century their angles began to be purfled with crockets, and the pinnacles at the corners were frequently connected with the spire by arched buttresses, as in the beautiful steeple at Louth, and several others in Lincolnshire. Thus was this beautiful piece of architecture at length brought to perfection, the obtuse finishing of Saxon and Norman towers being gradually improved into one of the finest objects the mind of man ever conceived.

To this sketch of the history of spires, many particulars no doubt might be added; but I trust that the outline of it has been pretty accurately traced, and one great mistake corrected in the history of ancient ecclesiastical architecture.

LIKE the preceding subject, the steeple of St. Mary-le-Bow has been extolled beyond its deserts. Its general outline is good, but the individual forms are for the most part

uncouth, and the different stages of the edifice have too much the appearance of being set upon one another, without sufficient connexion. It certainly is the fashion to admire the steeple of Bow Church, and to ridicule that of St. George's, Bloomsbury; nevertheless, the latter is an infinitely finer specimen of a campanile, being well composed and coherent in its various parts, which, while they are judiciously contrasted with each other, are also well connected together. The pyramidal spire, at the same time that it gives a pleasing lightness and sveltezza to the outline of the whole, possesses in itself that expression of solidity which is almost indispensable to what in other respects partakes professedly of Roman and not of Gothic architecture. As to the statue on its summit, which we are at liberty to suppose that of the patron saint to whom the church is dedicated, it must be allowed to be a most graceful termination to the structure; -not at all more preposterously placed, than a figure on the acroterium of a pediment, and some degrees less so than one fixed on the summit of a column which has no other meaning or purpose than to support the statue so elevated into the air.

Speaking of that church, the writer of an article in the 54th Number of the *Quarterly Review*, "On the Application and Intent of the various Styles of Architecture," asserts, that though it has been scoffed and scorned, it is in fact one of the most picturesque pieces of architecture in the metropolis; adding, "Let any one unprejudiced observer view the front of the building, divesting himself of traditionary prejudice, and he will acknowledge the truth of this observation."

EDITOR.

ST. BRIDE'S, FLEET STREET.

THIS edifice stands in a confined situation, surrounded by houses, in the ward of Farringdon Without, between St. Bride's Lane and Salisbury Court. Its patron, St. Bridget, from which the present name is corrupted, was a native of Ireland, reputed for the superior sanctity of her life. At what period the church was originally founded is unknown; yet it must have been anterior to the year 1362, as the names of three rectors are recorded who possessed the living previously to that date. The patronage belonged to the Abbey of Westminster, till the dissolution of the monasteries by Henry VIII.; and after its transmission, as a vicarage, through the short-lived See of Westminster, it was regranted to that foundation by Queen Mary. It is now held by the Dean and Chapter of Westminster, under a charter of the 2nd of Elizabeth, by which the deanery was re-established which Mary had dissolved.

According to Stow, St. Bride's "was, of old time, a small thing;" but about the year 1480, it was "increased with a large bodie and side iles, towards the west," at the expense of William Vinor, Esq., Warden of the Fleet; "all which," continues the historian, "he caused to be brought about in the stone, in the figure of a vine, with grapes and leaves, &c. The partition betwixt the old worke (which remayneth to be the quire) and the new, sometime prepared as a screne, to be set up in the hall of the Duke of Somerset's

House, at Strand, was bought for eightscore pound, and set up in the yere 1557." Previously to the Reformation there were several chantries, with obits, &c., in this edifice. In August, 1610, Dr. Abbot, Bishop of London, consecrated a contiguous plot of land for a new burial-ground; it having been given for that purpose by the Earl of Dorset, on condition that the parish should not bury on the south side of the church, which was directly in view of his mansion in Dorset Court; but that house having been destroyed in the great fire of 1666, the parish obtained a revocation of the restriction, on payment of a small quit-rent.

The present church was erected by Sir Christopher Wren, after the destruction of the ancient fabric by the great fire of London. It was completed about the year 1680, at an expense of £11,430, and additionally embellished in 1699. Since that time it has undergone several repairs, either more or less partial, and a most complete and general one in the years 1822 and 1823. Two or three of the repairs were occasioned by the spire having been struck by lightning: to the effects of which it is much exposed, from its tapering form and great height, crowned as it is by a metal vane and cross. The greatest damage which it has thus sustained, was during a dreadful storm in the afternoon of the 18th of June, 1764. The concussion was so extremely violent, and the mischief so extensive, that upwards of 85 feet of the stone-work were obliged to be taken down, in order to restore it substantially. Many stones were started from their places, and much shivered, and others were propelled to a considerable distance. One stone in particular, which weighed 72lbs., was projected more than 150 yards, and broke into the garret of a house in St. Bride's Lane. Several fell upon the church itself, and one of them broke through the roof into the northern

gallery. The rubbish of the fallen fragments in the upper parts of the spire is said to have been as much as several masons would have made in a week's work.* The spire was again struck by lightning in 1803, but the damage was far less than on the previous occasion.

This is a spacious and uniform edifice, built of Portland stone, having a square tower at the west end surmounted by a lofty spire, which, from its reputed elegance and the scientific principles displayed in its construction, exhibits the superior talents of the architect in a pre-eminent point of view. There is not, however, any place near the church from which it can be properly seen, the close contiguity of the neighbouring buildings preventing the eye from obtaining a sufficient range.† The curious spectator, who would judge of its "fair proportions," must be content to extend his walk to Blackfriars' Bridge before he can, correctly, trace their effect. From thence its varied outline is beheld to great advantage, there being no other within the sphere of vision, except those of St. Martin's and Bow Church, that can in anywise compete with it, either for design or beauty. There are very few, indeed, throughout the metropolis, that can be placed in comparison with it; and though two or three, perhaps, may be found which display a greater variety in the forms, or have a closer affinity to

* In the "Philosophical Transactions" for 1764, are two interesting papers, with some explanatory engravings, giving an extended account of the damage done to this church by lightning in the above year.

† Such is not now the case, for a fire which happened a few years ago having destroyed the intervening houses, an avenue between two ranges of handsomely fronted buildings, forming a regular architectural design, has been opened; yet it admits of question whether it would not be far better to exclude the lower part of the tower from view, since that has certainly no pretensions to any kind of beauty.—EDIT.

some distinct order, yet, considering it as a whole, for its proportions, altitude, scientific construction, and airy effect, there can be little hesitation in assigning *this* to the first rank among the "heaven-directed" spires of the capital.

The elevation of the west front in Plate I., A, will convey an accurate idea of the design and proportions of this spire. The base of the tower is carried up to a height of 60 feet, and crowned by a well-proportioned cornice; this supports a stylobate, or continued plinth, which sustains a cubical story of the Corinthian order (enclosing the belfry), having a large latticed window on each side, flanked by pilasters and columns; these are covered by circular-headed pediments, a blocking-course, and a balustrade. At the angles of the latter are ornamental vases, of good proportions, which considerably improve the general effect. Within the balustrade is a circular plinth, forming the basement of the spire, which consists of a series of four stories of different orders, the two lowermost being Tuscan, the third Ionic, and the fourth Composite or Roman. Here vases are again judiciously introduced; and from the balls, on the surmounting basement, the obelisk springs that terminates this fine example of architectural science. Before the spire was struck by lightning, in 1764, its height from the ground was 234 feet; but on its reparation by Mr. Staines (who was afterwards Lord Mayor of London, anno 1801, and knighted), it was reduced to 226 feet, which is still 24 feet higher than the Doric column called the Monument, near London Bridge.

The uncommon skill of the architect in devising the means of obtaining so lofty an altitude by the use of so few materials, will be best appreciated by referring to the section marked B, in the same Plate, and to the plans *a* and *b*. It will be there seen by what ingenious contrivances the

spire is lightened in all its stories by arched openings and other apertures. The cone that surmounts the belfry in the upper part of the tower, was most judiciously conceived for the purpose of forming a base for the spire to spring from, of greater strength than could otherwise have been produced; and in order to give additional security, the stone piers in every story are connected together by iron bars, extending horizontally across from about the height of the capitals of the pilasters: iron cramps and chain bars are also imbedded in lead, within the stone-work, in different parts. The plan of the first story of the octagonal part is shown at *b*; that of the second and upper stories at *a*.

There is no spire in the kingdom, designed after the Roman orders, that equals this in point of elevation; and, except those of Salisbury, Norwich, and Lichfield Cathedrals, there is, probably, no one in the pointed style of architecture that exceeds it in loftiness. Whether Sir Christopher intended it as an experiment to ascertain how far the graceful structures in that style could be rivalled by designs from the classic orders, cannot now be discovered, but he has certainly produced an edifice of great merit and originality. That he has not attained to the towering grandeur, the elegant fancy, and the exuberant richness of the pointed style, will be readily admitted; for the inimitable graces of that class cannot be attained by inventions from other orders so dissimilar to itself, and in their principles so utterly at variance with steeple-like erections. He deserves, however, every praise, as well for the boldness of his conceptions, as for the scientific skill by which he has carried them into effect. Considered as a whole, there is, probably, no other spire than that of Bow Church which he ever designed, deserving of greater commendation.

It has already been remarked, that the external design of this church is plain and uniform. The north and south sides are each pierced with three large semicircular-headed windows, and two circular ones: there are, also, two doorways on each side, but those toward the west only are now used as entrances, the others being occupied, interiorly, by patent stoves: each doorway is surmounted by an angular pediment resting on trusses. A cornice surrounds the building at the distance of a few feet below the parapet.

On the west front are three square-headed and three circular windows, together with the principal entrance, which opens into the basement story of the steeple. The door-case is of the Ionic order: it consists of a segment pediment, and an entablature supported by a half column on each side; a seraph and the words *Domus Dei* are sculptured on the key-stone. Immediately within the entrance is a lofty semicircular arch; the soffit is ornamented with a double row of roses in enriched panels, and at the sides are small niches: a corresponding arch leads into the vestibule; and these, together with the intervening dome which springs from the great piers that support the steeple, form a well-proportioned and handsome porch, into which the light has been recently admitted from the tower, by means of a glazed horizontal opening in the centre of the dome. The vestibule is separated from the choir by a glazed screen; at the sides, westwards, are staircases to the galleries; and to the north and south are rich doorways of the Composite order, forming the inner entrances from the burial grounds.

The architectural arrangements and decorations of the interior of this edifice produce an extremely fine and powerful effect; heightened into magnificence by the superb

picture from Rubens' "Descent from the Cross," which that very ingenious and able artist Mr. Muss has now executed in glass, in the east window.* Five noble arches on each side, springing from Doric columns, coupled, and placed transversely, separate the nave from the aisles; these support a lofty attic, which is lit by elliptical windows, and has an arched ceiling. The columns in every duplication rise from one plinth, and terminate in one impost: during the late repairs they were painted in imitation of porphyry, and the ornamental work of the arches was pleasingly varied by imitations of veined marbles. The key-stones are sculptured with cherubim, and the soffits are enriched by an arrangement of roses, within panels, in bold relief; and in place of a plain arris, the archivolts have been altered to correspond: the pilasters supporting the galleries are painted to imitate Sienna marble. A large expanded flower, stuccoed, ornaments the middle of the ceiling, which is crossed by six arched ribs, terminating in shield-like brackets, with scroll borderings, and being enriched in their soffits by panelled roses. The aisles are plainly groined; the impost cornices, from which the arches spring, are supported by figures of cherubs.

During the late alterations the old altar-piece, which was principally of the Corinthian order, together with its various appendages, as the figures of Moses and Aaron, a crimson curtain, glory, &c., was taken down, and an entirely new arrangement made, from the judicious designs

* The dimensions of this window are twenty feet high by thirteen wide; it is semicircular-headed, and much elevated. The painting is of similar extent, so that the figures are more than seven feet six inches high. Rubens executed the original picture for the Cathedral at Antwerp; Mr. Muss's is copied from that in the Royal Academy, by the kind permission of the members of that institution.

of Mr. Deykes, the architect. The new altar-piece occupies the whole of the recess of the east end, and consists principally of two stories, of the Ionic order, crowned by an entablature and a circular pediment; the respective pilasters and compartments of which are very tastefully decorated in imitation of verd antique, porphyry, Sienna, and veined marbles, interspersed with, and relieved by, rich and massive gildings: large festoons, having the effect of solid gold, are introduced over the panels of the upper story. In the recessed division, beneath the window, and which includes an enriched entablature, supported by two half and two quarter columns of the Corinthian order, gilt, are the Tables of the Law; and on the panels, on each side, the Lord's Prayer and the Belief. The centre panel is embellished by a very effective, yet chastely coloured picture, by Willemont, of the descending Dove, with the initials I. H. S. in resplendent stars. The soffit of the arch above the altar, and the large panelled roses which diversify it, correspond in decorative sumptuousness with the other parts. In the lower compartments of each of the side returns is a spacious niche, painted in imitation of Sienna marble.

The area is well pewed; and on the north, south, and west sides, are spacious and handsome galleries of wainscot; the pews are lined with a watered moreen of a rich puce colour. In the west gallery is a large and excellent organ, by Harris, resplendent with gilding, and ornamented with mitres, a crown, statues of fame, &c.: in front of this gallery is a clock. Some bold carvings of oaken wreaths and foliage embellish the pulpit, which is executed in a good style, and stands near the eastern extremity of the nave. At the west end, on the south side, is the font, which was preserved from the ruins of the old church, and consists of a basin of white marble on an ornamented

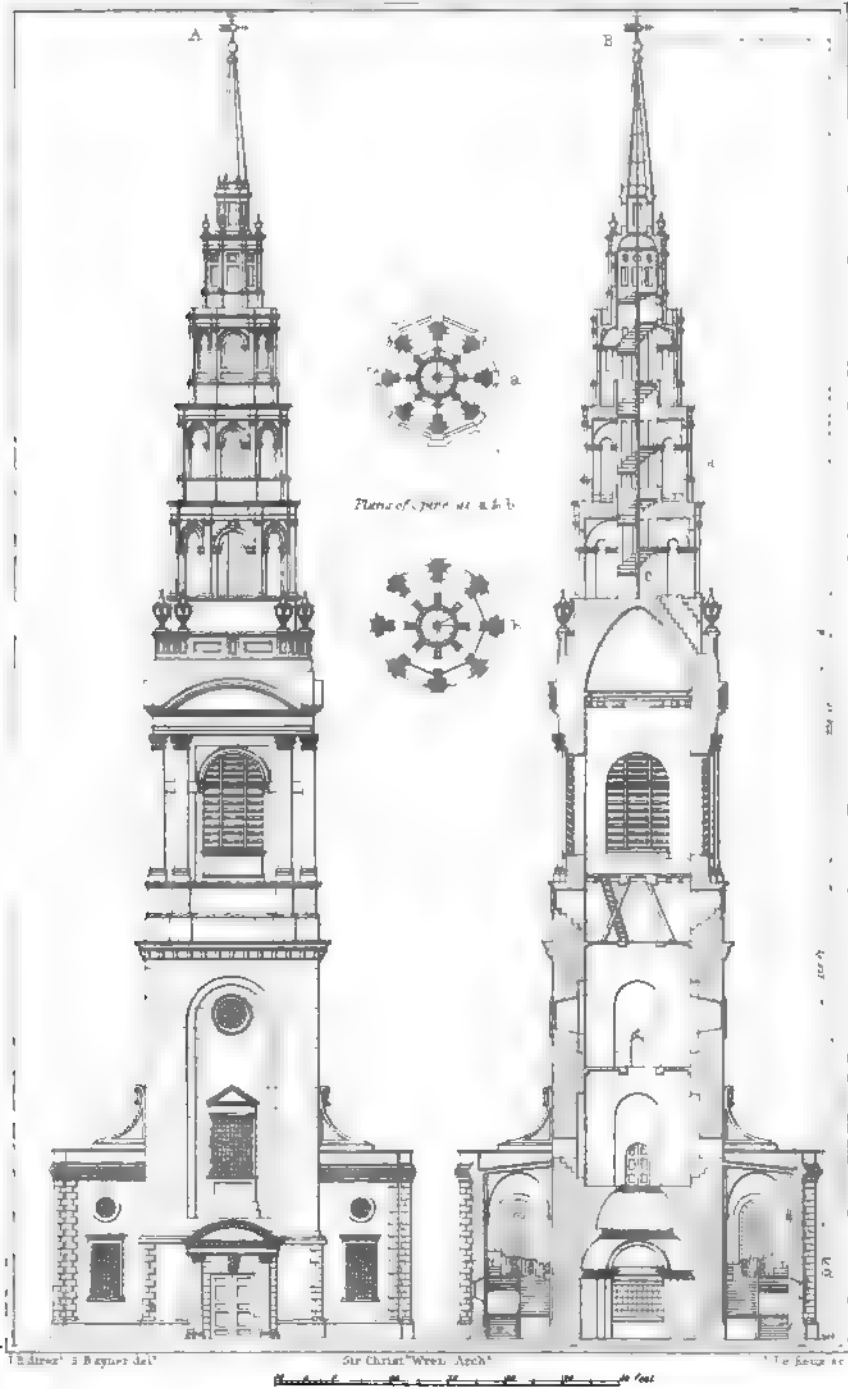
shaft of black marble: the following inscription and arms appear on it:—" *Deo et Ecclesiæ, ex Dono Henrici Hothersall; anno 1615.* Azure, a lion ramp. or, a cresc. for diff. *Hothersall*; impaling gules, a chevron ermine, between three buckles, or." During the winter season the church is lit by gas, which is introduced from sixteen double branches, eight of which are suspended over the side galleries, from the crown of each arch, and the others below them in a parallel line: the light by this means is more equally diffused than when it emanates, as it customarily does, from a central chandelier.

Though but few alterations were made during the late repairs, in the architectural character of this building, the improvements in other respects were very considerable, and they reflect much credit on the abilities of Mr. John Deykes, the tasteful improver of Great Malvern, under whose direction and superintendence they have been completed. The church, which had been closed for nine months, was reopened on the 6th of April, 1823.

In the years 1792 and 1796, two acts of parliament were obtained for repairing this fabric, and purchasing the freehold of the parish workhouse, and for raising the sum of £12,000, by way of annuity, to defray the expenses, &c. In 1797, a convenient and handsome vestry-room was erected on the south-west angle, and under it a spacious vault. The total expense of the late reparations was £4,940. 7s. 7d.

PLATE I. A, elevation of the west front, with the tower and spire; B, section of ditto; *a* and *b*, plans of the upper stories of ditto.

PLATE II. A, section of the east end, looking east, in the line of 1; 2, on the plan; B, elevation of the east end; C, longitudinal section in line 3; 4, on the plan; D, plan



SPIRE A. OF ST BRIDES CHURCH: FLEET STREET.

A Elevation West front B Section — a & b Plans

of the church—the north side at *d* showing the ground story, or pewing—*e*, the gallery story, with approach to the same at *b*—another staircase at *c*—*d* is the porch, or entrance by the great western door—*f*, the altar and communion table—*g*, part of the organ gallery, a section of which is given in C—*h*, pulpit—*i*, reading desk.

E. W. BRAYLEY.

It is difficult to account for the admiration the spire of this church has acquired and maintained, otherwise than by attributing it, in the first instance, to the perverted and ignorant period when it was produced, and the indolent acquiescence of the following one in the imaginary beauties ascribed to it. The piling up the orders one above another in stages, contracting in diameter as they ascend, savours of a conceit as puerile as it is barbarous, producing an outline equally at variance with Gothic or Roman composition, and unlike to any style or mode of composition save that which is exhibited in a Chinese pagoda, to which, whether intentionally or not, the structure bears a marked resemblance. So applied, the respective orders not only lose all individual character, but contribute nothing to general effect; or may rather be said to counteract that which it may be presumed the architect aimed at, inasmuch as their entablatures cut it up by their numerous horizontal lines. Granting it is ingenious and scientific in its construction, it is merely an abuse of both science and ingenuity to employ them in creating monsters to be gaped at by the many, who mistake childish surprise for the genuine admiration which a work of art ought to produce. When he designed this spire, Wren either had not at that time adopted, or must have entirely forgotten his own maxim—that architecture

admits of no fashions—for here he has entirely lost sight of the genius of the style indicated by the adoption of the orders, and deviated into what, by so reminding us of its origin, strikes us all the more as essentially deviating from it, not through a series of gradual changes, during which the orders would have undergone a complete transmigration of form, but immediately and *per saltum*.

Most undeniably, both this spire and that of St. Mary-le-Bow have been much extolled, but with so little attempt to point out satisfactorily the beauties imputed to them, that unless the praise can now be confirmed by accurate criticism, it may reasonably be suspected that it has been allowed to establish itself, in consequence of successive writers having taken up, and handed down in their turn, the opinions they met with, without being at the pains of further investigation; until it has at length come to be imagined, that what has so long passed current, must of necessity be correct. What renders the matter all the more suspicious is, that notwithstanding the great additions which have since been made to the study of architecture, and the increased light now thrown upon the principles of the art, opinion would appear to be quite unchanged in regard to this church, neither a defect nor a beauty more or less having been discovered in it, nor a single remark made which does not amount to a repetition of what had previously been said.

EDITOR.

ST. JAMES'S, WESTMINSTER.

WHO would conceive that the barbarous brick-cased and ill-shapen pile which stands on the south side of Piccadilly, encloses one of the choicest and most elegantly formed interiors which this metropolis can boast?—one which displays, in the highest degree, the extraordinary talents of our great architect, Sir Christopher Wren? Yet this is the fact, and we can account for its beauties being, except to professional men, unknown, only by its grim and forbidding aspect, which does not invite the spectator to close inspection: it is like the toad, “ugly and venomous, yet wears a precious jewel in its head.” Before describing it, a brief view of its history and foundation will be necessary.

The church, as well as the district for which it served, which latter was formerly part of the parish of St. Martin-in-the-Fields, was constituted parochial by the authority of parliament, in the first year of James II., on account of the great increase of buildings in these parts, which rendered another church necessary for the accommodation of the inhabitants. The church was, however, built in the reign of Charles II.; and, though of no small dimensions, was considered only as a chapel of ease to St. Martin's till the year 1684.

The gallant Earl of St. Alban's (who was supposed to have been privately married to the Queen-Dowager Henrietta

Maria), at the head of the chief persons of distinction in the neighbourhood, was founder of this church, the expense of which amounted to somewhat less than £8,000. On the death of the earl, letters patent issued, May 31, 1684, to Thomas, Lord Jermyn, his nephew, granting the church and cemetery in trust to him and his heirs for ever. He assigned it over to Sir Walter Clarges, Bart., and others, in trust, as a chapel of ease, for the use of the inhabitants in that part of St. Martin's parish; and it was consecrated on the 13th of July, in the year 1684, by the appellation of "St. James's-in-the-Fields." It has been said that the dedication to St. James was in compliment to the Duke of York, afterwards James II. This may have been the case, though its proximity to St. James's Palace, which was originally an hospital dedicated to St. James, and suppressed by Henry VIII., might in some degree have contributed to the adoption of the patron saint. Pennant says it was named "in honour of both saint and monarch."

The exterior of the church is of brick, except the rustic quoins, fascia, doors, and windows, which are of stone. The roof, which is admirably contrived, is of lead. It is a model for economical, not less than safe construction, and that without tie-beams. The principal rafters, which rise from the walls at a height level with the tops of the columns, are prevented from spreading, partly by collars above the plastered cradling of the great vaulting, and partly by hammer-pieces (on to which they *tail* towards the wall), which lie from the walls to the tops of the columns, whence the semi-cylindrical ceiling springs. On the hammer-pieces there are posts which rise vertically and catch the principals, thus causing the superior parts of those principals to be poised and steadied on the right-angled triangular bases formed over the galleries. The

lead-flats above the galleries also create a reaction of the thrust primarily generated; the principals, of course, only occur over the columnus. There is nothing remarkable in the framing which forms the cradle of the plastered vaulting.

The interior of the church is an example of Wren's love of harmony in proportions. Its entire breadth is half the sum of its height and length; its height half its length; and its breadth the sesquialtera of its height—the numbers being 86, 66, and 50 feet. The height of the steeple, which consists of a tower and clock spire, is 149 feet.

The church is divided transversely, by a range of six columns on each side of the nave, from what may be called the aisles, which are each one-fifth of the whole breadth, measuring from walls to centres of columns; the remaining three-fifths give the breadth of the nave. The columns, which rise from the breastwork of the galleries, are of the Corinthian order; they stand on square panelled pillars, which serve also to carry the galleries. They are crowned with a regular entablature, broken in each intercolumniation, for the arches which intersect the great vaulting run through to the external walls, against which they die. The main ceiling is divided into sunk and enriched panels, the whole producing, by its unity, richness, and harmonious proportions, a result truly enchanting. The east window, which is not very much in harmony with the rest of the work, from its breaking in upon the lines of the transverse section too abruptly, consists of two stories of columnus; the lower ones on the same level as those of the galleries, and of the same order; the upper story of the window is Composite. Its centre intercolumniation is connected by a semicircular arch. The introduction of the light in this church is most agreeably managed, and (if the expression may be allowed) well tempered.

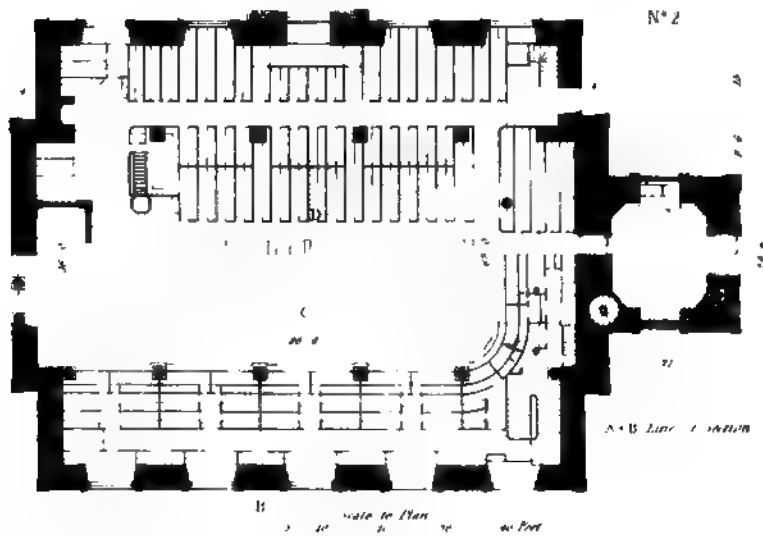
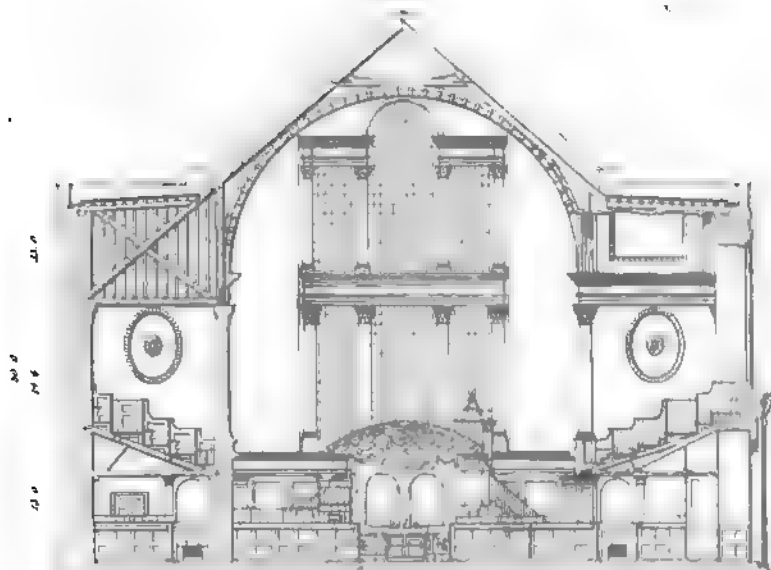
The carving of the altarpiece is by Grinling Gibbons, who also sculptured the font, which is supported by the Tree of Life; round it the bassi-relievi represent the Serpent tempting our first parents, St. John baptizing our Saviour, St. Philip baptizing the eunuch, and the Ark of Noah with the dove bearing the olive branch, the type of peace to mankind.

This church appears to have been, and justly, a favourite with the architect; and as the opinion of Sir Christopher Wren is of some importance, and may tend to restrain in future the present system of *packing* persons in a church, as it is called by the ingenious author of the "Letters to Mr. Soane on the Building of New Churches," this article cannot be closed better than in the architect's own words:—

"I can hardly think it practicable to make a single room so capacious, with pews and galleries, as to hold above 2,000 persons, and all to hear the service, and both to hear distinctly and see the preacher. I endeavoured to effect this in building the parish church of St. James's, Westminster, which, I presume, is the most capacious, with these qualifications, that hath yet been built; and yet, at a solemn time, when the church was much crowded, I could not discern from a gallery that two thousand were present. In this church I mention, though very broad, and the nave arched up, yet as there are no walls of a second order, nor lanterns nor buttresses, but the whole roof rests upon the pillars, as do also the galleries, I think it may be found beautiful and convenient, and as such the cheapest form of any I could invent."

The accompanying print shows the peculiar arrangement and construction of the roof and ceiling of the church, in compartment A; with one half of ground plan, floor pewing,

PLANS OF LONDON CHURCHES



Allyn de

Sancti Petri Aeth. 1655

Allyn de

ST. PETER'S CHURCH, LONDON
PLAN & SECTION LOOKING EAST

John Wank. Architectural Library, 68 High Holborn

&c., B, *b*; and a plan of the other division of the church in the gallery, C, *c*.

J. GWILT.

HERE, again, we have convincing proof that a structure may possess that interest and merit which entitles it to the attention of the builder, and nevertheless be egregiously deficient in æsthetic beauty, and those qualities which address themselves at once to the eye, and are indispensably essential to a work of art. It is one thing to solve a difficult problem, another to infuse grace over the whole of the edifice, so that while it satisfies the judgment it shall also fascinate the eye. Arduous as such task is, it has been frequently accomplished, ere now, in many works of Gothic architecture, where every thing seems to have been calculated chiefly for effect, science in construction having been employed as the means, not as the end. If, on the contrary, we postpone beauty to mere convenience and ability of construction, indifferent whether we obtain the former, so that we do but secure the latter, we get rid of the Gordian problem, which consists not in losing sight of or sacrificing any one of the qualities mentioned, but in making all of them subservient to each other; which, certainly, cannot be affirmed of the present edifice.

The exterior is deservedly given up to reprobation, being such as admits of no apology; not merely plain, but of positive hideousness, without anything either in its general forms and proportions to render it, if not exactly a pleasing, still a passably sightly object. Such being the case, were it not for the utter insensibility to taste which it exhibits, we might, not very unreasonably, expect to find it beautiful within, it being evident that the architect has not in the slightest degree given up anything in the interior

to the demands of external design. Does the arithmetical harmony, which is so much insisted upon, make itself felt?—It is to be apprehended it does not. Moreover, the proportions assigned to it are merely those of the entire plan, not those which present themselves to the eye, namely, those of the central space, defined by the columns to the galleries, and the arched ceiling above it; for of this, the breadth instead of being the sesquialtera of the height, does not exceed three-fourths of it, while the plan becomes more than a double square. As regards other dimensions, the order is insignificant, at least can be considered only secondary in the composition. There are, however, two good points of design belonging to it; first, that there is a perfect column at each extremity of the galleries; secondly, the entablature is carried from every column to the wall behind it, which affords sufficient excuse for introducing such a member above columns supporting arches. In St. Martin's Church, on the contrary, the columns are surmounted by square blocks, resembling so many fragments of an entablature, as if expressly intended to remind us that the entablature naturally belongs to the column, and to convince us that the combination of arches with any of the ancient orders is a barbarism; the entablature so mutilated being not only converted into a very unmeaning and superfluous addition to the column, but one that quite destroys the effect of the capital, mingling itself with it, and altogether altering the relative proportions of that part and the shaft itself. In fact, that mode may further be said to have the effect of shortening the columns, and altogether rendering them less important in relation to the arches they support, than they would be if carried quite up to the latter, and there made to rest immediately on the abaci of the capitals, as would be most consistent with good taste and good sense.

If Wren deserves some commendation for the way in which he has justified the application of an entablature to the columns, it must also be confessed, that for such extent of architrave the eye requires some more apparent support than they have at present. The window at the east end, divided into lower and upper one, by two orders of columns, has an exceedingly unpleasing and harsh effect, since the outline it produces next the ceiling is utterly different from what would be dictated by the form of the latter. Had the lower window been widened by making the centre space correspond with those between the columns of the galleries, and a large semicircular window been placed immediately above its entablature, there can be no doubt that a pleasing degree of harmony would thus have been produced in the ensemble. The oval panels are detestable.

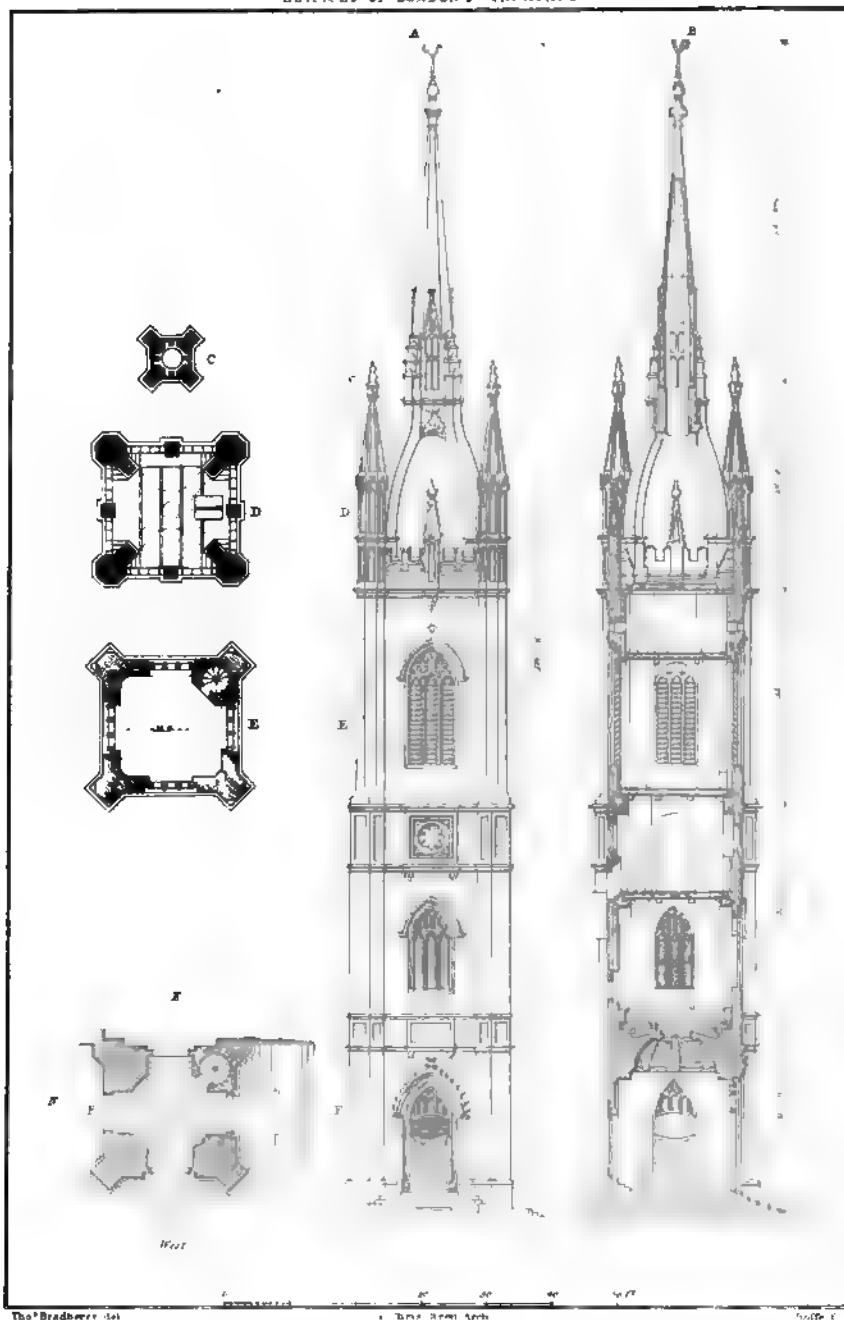
EDITOR.

THE TOWER OF ST. DUNSTAN'S IN THE EAST

HAS been lauded much beyond its deserts, and praised in hyperbolical terms, chiefly from being the work of Sir Christopher Wren. It has been called “a masterpiece of construction,”—“unequalled for lightness and for elegance,”—and also pronounced to be “the noblest monument of geometrical and constructive skill in existence.” Such unqualified language cannot exalt the fame of the architect, or dignify his works ; for, when analyzed, it is found to be unjust and false. That the Cathedral of St. Paul's is a monument of his skill and science, will be readily allowed ; but the architect and critical amateur who have examined the towers of St. Nicholas, at Newcastle, and that of the High Church, at Edinburgh, will not find much to admire or praise, by comparison, either in the design or construction of the steeple under notice.* The two Gothic

* Mr. Carter, the Quixotic defender of every thing ancient in Christian architecture, gives the following comparative view of the towers :—

ST. DUNSTAN'S.	ST. NICHOLAS.
Width of the tower 20 feet, proportionate height.	Width of the tower 20 feet, proportionate height.
Three stories to the battlements.	Five stories to the battlements.
Doorway in the first story, and one window in each face of the second and third stories.	Doorway to the first story, and one window in each front of second, third, and fourth story : to the fifth story, two windows.
Flying arches of plain masonry on the summit, without mouldings or ornament.	Flying or intersecting ribs on the summit of the tower, replete with mouldings and ornaments.
These arches bear on their centre an obelisk perforated at the base.	These ribs bear on their centre a perforated lantern and spire.



The Bradburns del.

1. View from North
2. View from South
3. View from East
4. View from West

John Waite, Architectural Library, 59 High Holborn.

towers alluded to, are not only much enriched in their details, but are more complicated and diversified in forms, and in the union of parts, than this of St. Dunstan's. It loses in every respect by comparison; but taken by itself, and viewed without reference to any of those bold, but light—sublime, but simple, towers and spires raised by the monastic architects of the thirteenth and fourteenth centuries, the eye is pleased, and the mind analyzes its design and execution with satisfaction. In the annexed elevation, section, and plans, we see its true geometric proportions, its form, and its features: and the man of taste will soon pronounce that beauty and simplicity are its elements. This tower appears to have been erected from the designs of Sir Christopher Wren, in the years 1667, 1668, and 1669, as recorded by an inscription over the south porch, when he made considerable additions and alterations to the church, which was then standing, and which had escaped the ravages of the great fire. The latter was taken down in 1817, and a new edifice was erected from the designs of Mr. D. Laing.

J. BRITTON.

ST. DUNSTAN'S.

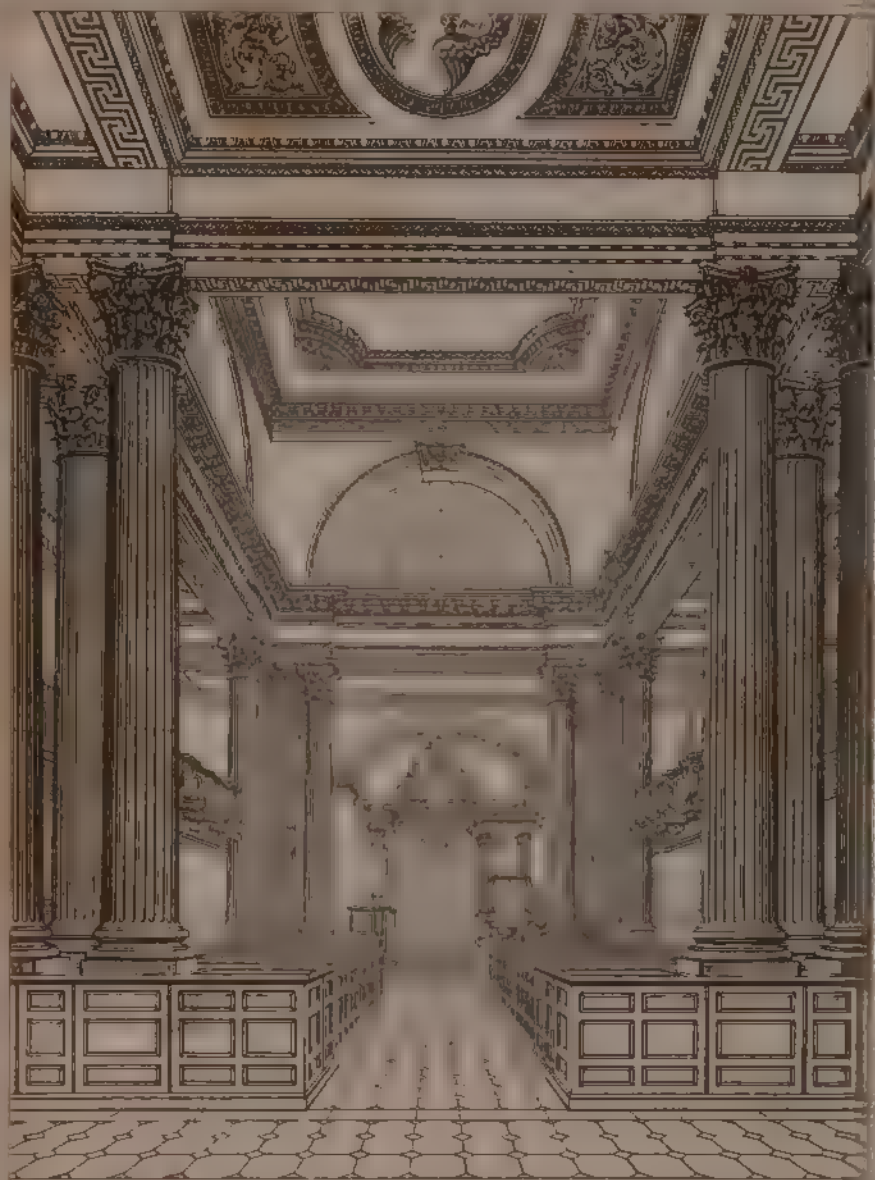
Obelisk pedestals, great and small, at the angles and centre of each front of the tower.

ST. NICHOLAS.

Characteristic pinnacles, great and small, at the angles and centre of each front of the tower, with battlements, demy-ditto, crockets, and terminating vanes: pinnacles to the lantern with crockets; spire with crockets; and a vane, with eight small buttress-flying arches, for the support and embellishment of the several pinnacles.—*Gentleman's Mag.*

ST. MARY WOOLNOTH.

THE Gothic, not less than its preceding and succeeding Italian styles, as applied to church architecture, may (however such a proposition will doubtless startle our modern church architects) not inappropriately be termed the *Christian style*, in contradistinction to that style which it is the reigning fashion of the day to extol ; and which, were not the fear of interdiction before my eyes, I perhaps might be induced to call the *Pagan style*, though by its admirers it is facetiously called Grecian :—as though Greek columns and entablatures, rigorously copied from ancient examples, should thence entitle the buildings in which they appear to be distinguished by such an honourable appellation, not forgetting the κατ' ἐξοχήν accompaniment of a light pierced steeple, and perhaps a spire, over a Greek Doric of five or six diameters in height. The Italian and Gothic styles, from an association of ideas, originating in their early adaptation to the purposes of Christian worship, not to mention the convenience they afford (without the appearance of obstruction) for the reception of a great multitude, are eminently entitled to better treatment than they receive at the hands of our Church Commissioners ; they would be found ductile in composition and arrangement, and would in after ages reflect greater credit on the very worthy body just named, on account of the picturesque forms and masses with which they abound, than the conventicle-like, heavy, heterogeneous productions that are daily springing up.



Of the Italian style an exquisite example is presented in the church of St. Mary Woolnoth, whose interior, in some respects, is unrivalled by most of those by Sir Christopher Wren himself, the master and instructor of its architect.* A church on this site is of an ancient foundation, since records have been quoted, by which we learn, that as early as 1355, one John de Norton was rector; but the reason for its carrying the name of our lady of Woolnoth, Stowe confessed he had “not yet learned.” Some have said its name was derived from its proximity to the ancient wool-beam which stood hard by in Stock’s Market (a site now occupied by the Mansion House and its abutting streets), on a cemetery attached to St. Mary Woolchurch (called Woolchurch Haw), not rebuilt after the fire of 1666, on account of the parish being united to that of St. Mary Woolnoth, and that it obtained its name from being *wool-neagh*, or *nigh*: but it may, with perhaps more probability and with better approximation to the present orthography, be derived by the mere transposition of a single letter from the words *Dul-noht*, or *wool-nought*, as distinguishing this (for the churches were very near each other) from that in whose cemetery the wool-beam was actually placed.

It has been mentioned above, that there existed a church on this spot in 1355. This was rebuilt about 1496, and

* This interior is introduced by Mr. Bardwell, in his work entitled “Temples, Ancient and Modern,” as an example of a plan formed upon that of a Roman atrium; yet it may fairly be doubted whether the resemblance, such as it is, be more than a casual coincidence, without intention or even consciousness of it on the part of the architect. By very far the more striking similarity is that which Mr. Bardwell’s view of it bears to the one given in this work, it being a perfect fac-simile of it; yet, as his own name is affixed to it, it cannot be supposed to be a direct copy.—
EDIT.

lasted, it appears, till 1620, when it was again either restored or made anew. The latter was the church damaged by the dreadful conflagration of 1666, and restored in 1677.* The part of it which chiefly suffered was the Lombard Street front, which was rebuilt with a Tuscan order and appropriate accompaniments, the *Gothic interior*, &c., remaining unchanged. The present church was commenced in 1716, and completed by 1719. In digging for the foundations, specimens of Roman pottery, the tusks and bones of animals, and other pieces of antiquity, were discovered

* " *St. Mary Woolnoth Church*, situated on the south side of *Lombard Street*, was repaired in 1677, the sides, the roof, and part of the euds, having been dammified by the *great fire*. The steeple was old, and wanted rebuilding, which, together with the whole church, is now very substantially performed by the ingenious and skilful architect, *Mr. Nicholas Hawksmoor*, who formerly was, and continued for many years, a domestic clerk to the surveyor, and was afterwards employed under him in the *royal and other public works*."—*Parentalia*, p. 315.—Hawksmoor, who was born in 1666, and died in March, 1736, also built *St. George's*, *Bloomsbury*; the exterior of which church (already noticed in the observations at the end of the account of *St. Mary-le-Bow*), although comparatively little spoken of, is one of the very best architectural productions of its time in the metropolis: the portico, a Corinthian hexastyle, prostyle two intercolumns, is in itself very little inferior to that of *St. Martin's*, and has two advantages over it; first, in being elevated on a handsome flight of steps, between pedestal walls at their extremities; and, secondly, in not having a steeple straddling on the roof of its pediment. Instead of being so placed, the steeple is made to form a campanile attached to the church on the west side of the portico (the latter facing the south); and in whatever direction it is viewed in combination with the portico, it produces such an exceedingly happy effect, that instead of being censured, as it was not only by *Walpole*, but by the late professor of architecture (*Soane*), who was himself addicted to indulge in rather censurable vagaries, it deserves to be attentively studied, since more than one hint might be derived from it, capable of being turned to account by an architect of talent.—*EDR.*

at a depth of from fifteen to twenty-two feet below the surface of the ground; as also a well, which still continues to furnish a supply of pure wholesome water to the neighbourhood.

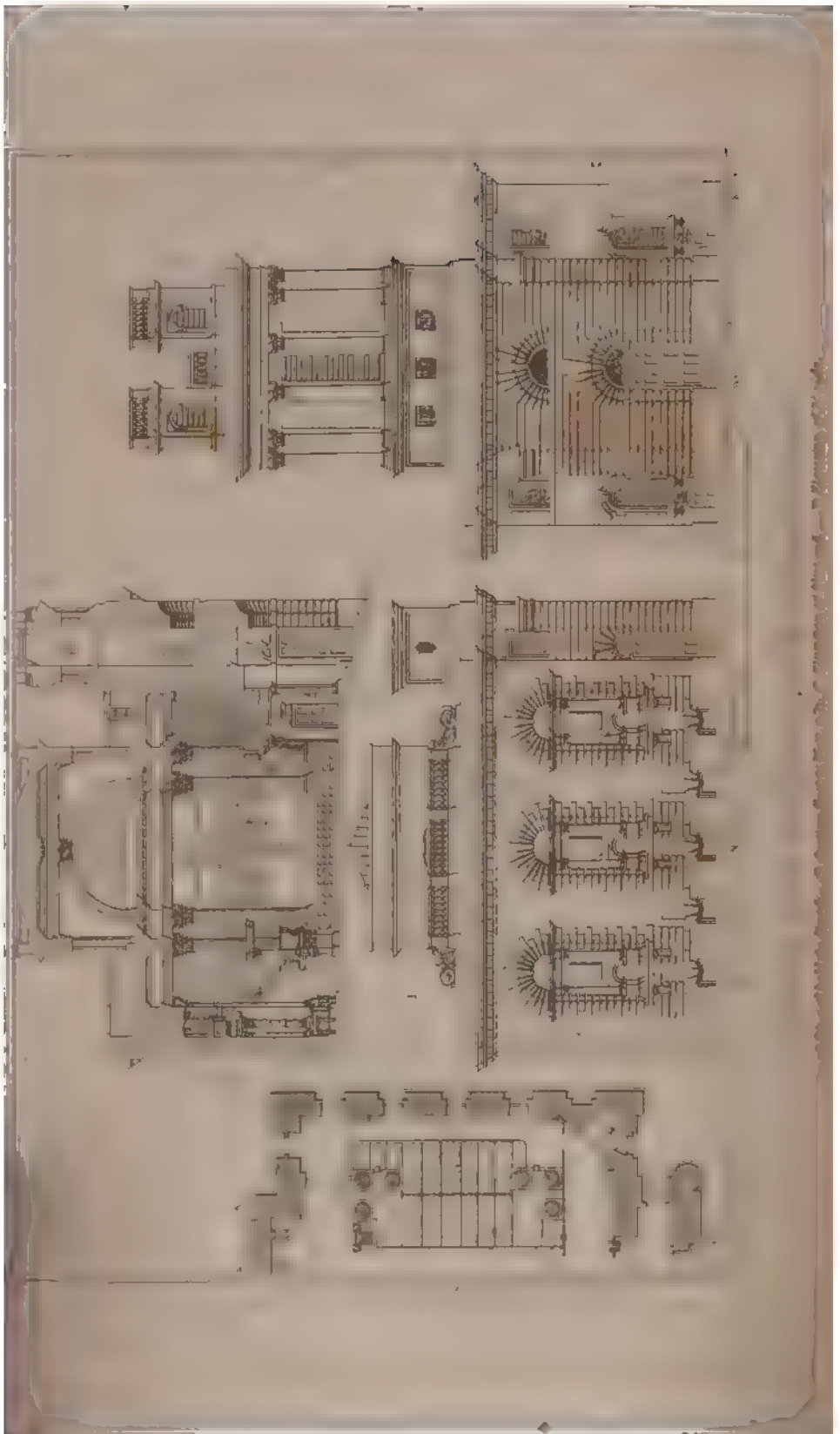
This church cannot, in any situation, be seen to advantage. The street is narrow in which it stands, and it is moreover so hemmed in by the surrounding buildings, that its general effect is entirely ruined.* The whole edifice is of stone. On the north side, the elevation, which, from its aspect, required a bold outline and prominent features to compensate for the want of light and shade to which it is never subjected, is composed with three large semicircular rusticated niches, each standing on a lofty rusticated pedestal, relieved with blank recesses, which are repeated in the intervals below between the niches. Under the whole is a second or basement story, with openings corresponding to those above. The niches are decorated in their recesses with an Ionic order on a pedestal of its own, the top of whose entablature is level with the springing of each niche head, and runs through on each side so as to form an impost. This front is crowned with a block cornice, which reigns throughout the building; and the central part of the north front is surmounted by a balustrade. The façade is extremely picturesque, and though far from being in good taste, is well adapted to the peculiar circumstances of the aspect and situation.

The entrance is at the west end, under lofty rusticated arches. The tower is oblong on the plan, rusticated to the level of the cornice, above which is an unbroken pedestal for the support of six composite columns in the east and west elevations, and of two on the north and south sides: from

* See observations at the end of this description.

this order rise two low towers, pierced with semicircular headed openings, and surmounted with balustrades. The south front is pierced with four semicircular headed windows in the upper story, and with small square ones below: for the remaining, or western aperture, a blank is substituted.

The plan of the interior is nearly a square, with its north-west and south-west angles truncated for the introduction of stairs. The principal lines seem to be obtained by an inscribed square, whose sides are equal to two-thirds of the internal width, the remaining sixth on each side being assigned for the intercolumniation of the columns and pilasters on the external wall. The columns, twelve in number, are all set within the sides of the inscribed square, and are coupled at the angles, at intercolumniations of one diameter. They are of the Corinthian order, fluted, and carry an enriched entablature one-fourth of their height. The square space which they thus enclose continues above in a clerestory, pierced on each side by a semicircular window, whose diameter is equal to one of the wide intercolumniations below. The height of this, including its entablature, being half that of the lower order, with its pedestal, thus makes the total height of the central part of the church equal to its extreme width. The sesquialteral proportion is thus preserved in section as well as in plan. Though this may not perhaps be the place for any observations of this kind for the use of the architectural student, the writer cannot refrain from observing, that the harmony which reigns throughout the interiors of Sir Christopher Wren's churches, and in them produces such enchanting effects, is, in his opinion, mainly attributable to the harmonical relation of the leading parts to each other, as well in plan as in section and elevation.



The east end of the church is recessed square for the altarpiece, and arched over with a semi-elliptical ceiling enriched with caissons. It is impossible to leave the description of this delightful interior without noticing the introduction of the galleries, which extend round the north, south, and west sides. They are so designed that (though prominent in feature, and what perhaps some architects might denominate heavy) they do not interfere at all with the general effect, nor destroy the simplicity and elegance of the design. The ceilings throughout are horizontal and in compartments, whose members are enriched.

Defects in this edifice are only to be found in the detail: one of the chief of them, is the break in the entablature between the wider intercolumniations; but the church has such exquisite beauties, that it is irksome to dwell on its few and trifling faults.

In the construction there is nothing remarkable: perhaps on this score, indeed, more than any other, it is faulty. There is a considerable waste of material and loss of effect in the construction of the building, the ratio of superficies to the points of support being 0.263; a sad falling away from the mathematical skill of the architect's instructor, Sir Christopher Wren. The whole wall of this building is of stone, and the rustic grooves very wide and deep.

PLATE I. A, Half of the plan.—B, Section from east to west through the centre of the building, at *a b*, on the plan.—C, Elevation of the west front.—D, Elevation of the north side, in Lombard Street.

PLATE II. View of the interior of the church from the west, looking east.

J. GWILT.

THE disadvantageousness of situation above complained of has been so completely remedied by the formation of the new line of street between London Bridge and the Mansion House, that the west front of this church is a very prominent object among the group of buildings which present themselves to the eye from the extremity of the Poultry. The view eastward from that spot comprises a tolerably rich assemblage of architectural objects, viz., the Bank, the Royal Exchange, the tower of St. Michael's, Cornhill, the new Globe Insurance Office, St. Mary's Woolnoth, and the Mansion House. Owing to a fortunate accident, the Monument likewise exhibits itself exceedingly picturesquely at the end of the vista produced by the new street; and thus, instead of being as formerly quite shut out from sight, except when it could not be beheld to full advantage, is brought into contact, as it were, with many of the chief buildings in the city. When Chantrey's equestrian statue of the Duke of Wellington comes to be erected, another important feature will be added to the scene; and it is to be hoped that it will be so placed as to admit of its being seen from every one of the numerous streets which radiate from this central focus and point of union.

EDITOR,

ST. GEORGE'S IN THE EAST,

NEAR RATCLIFFE HIGHWAY.

THE church delineated in the accompanying engravings has been selected, not as a specimen of good design, but as an example of the peculiar style of its architect, and characteristic taste of the age in which it was erected. An act of parliament was passed in 1710, during the reign of Anne, for erecting fifty-two churches, within the limits of London and Westminster, one of which is the edifice under notice, its architect being Nicholas Hawksmoor. It was commenced in 1715, and consecrated July 19th, 1729. The architect's estimate appears to have been £13,570, but the entire expense amounted to £18,557.* This edifice is a specimen of that ponderous and singular architecture which marked the public buildings of Vanbrugh, and which Hawksmoor imitated in its worst features. It has fortunately never acquired much favour with the public, nor is there reason to apprehend it will ever regain even the short-lived estimation in which it was held when the present edifice was erected. Massiveness in quantity of materials, and grotesque features, are its characteristics; and though these may seem to assimilate with prisons and workhouses, they have few pretensions to be approved in designs for churches or private mansions.

* Malcolm's *Londinium Redivivum*, vol. 3, p. 479.

Walpole, speaking of the pure taste introduced by Inigo Jones, says, "That school, however, was too chaste to flourish long. Sir Christopher Wren lived to see it almost expire before him; and after a mixture of French and Dutch ugliness had expelled truth without erecting any certain style in its stead, Vanbrugh, with his ponderous and unmeaning masses, overwhelmed architecture in mere masonry. Will posterity believe that such piles were erected in the very period when St. Paul's was finishing?"—*Works*, vol. iii. p. 430.

In the exterior of the building, we seek in vain for grandeur of proportion, propriety of distribution, or elegance of decoration: but the whole must be allowed to possess a certain picturesque effect, resulting perhaps from the want of those very qualities which conduce to the perfection of a work of art. To discover towers where they do not seem to belong—to perceive a variety and even discordancy in the design; extensive flat surfaces, mixed with intricate, multangular figures; and ponderous masses of masonry, with minute perforations—are circumstances certainly favourable to picturesque arrangement, though in no way conformable to just principles of architecture.

The west front presents a large flat surface, without much relief: it is approached by a double flight of steps, leading to a large platform, with semicircular ends, under which is an extensive vault for interment. On each side of the great central doorway are two Ionic pilasters, with an appropriate entablature: above this is the tower, which is oblong in its plan, and on the east and west sides has deep, square recesses for windows without mouldings. On the north and south are massive buttresses. Crowning the western front is an octangular turret or tower, with square projections at the angles, which are finished by enriched vases. On

each side of the body of the church are two projecting staircases, forming the entrances to the galleries, through doorways exceedingly high and narrow. These are surmounted by domed turrets of heavy appearance, the effect of which is not diminished by perforations entirely through the masonry. The east end, like the west, presents a large mass of wall, relieved by a semicircular projection in the centre, and crowned by a pediment, which is disfigured by breaks and incongruities wholly inconsistent with architectural propriety. The upper tier of windows round the church have semicircular heads, without mouldings or ornaments of any kind; and those of the lower range are square, with key-stones of such overwhelming magnitude that they seem in danger of falling into the void. The whole church is built of Portland stone, and the masonry is exceedingly good. As may be inferred from the plan and elevations, we find the *interior* appearance heavy and gloomy. Four Doric columns, with their entablatures, sustain flattened elliptical arches, ranged in a parallel direction. The central space is groined with a boss in the middle, from which hangs a lamp. Beyond these are square piers, with pilasters on each side, on which the entablatures rest, and are continued to corresponding pilasters against the wall. At the east end is a painted curtain of a very theatrical appearance, which surrounds the semicircular projection before mentioned. Round this are five windows, the glare of which completely obscures the altarpiece beneath, which is of the Corinthian order, and has a painting of the Agony of Christ in the Garden of Gethsemane, by — Clarkson. The recess is covered with a hemispherical vault, the excessive decoration of which is extremely inconsistent with the nakedness of the walls. The galleries are very heavy, and appear to want support, being really

sustained by small columns situated so far back as not to be readily discerned. The quantity of light admitted into the body of the church is insufficient for the intended purpose; but the obscurity is increased by the small size and ill disposition of the windows, and the general effect is that of gloom, approaching to darkness, with frittered dazzling lights scattered throughout the whole.

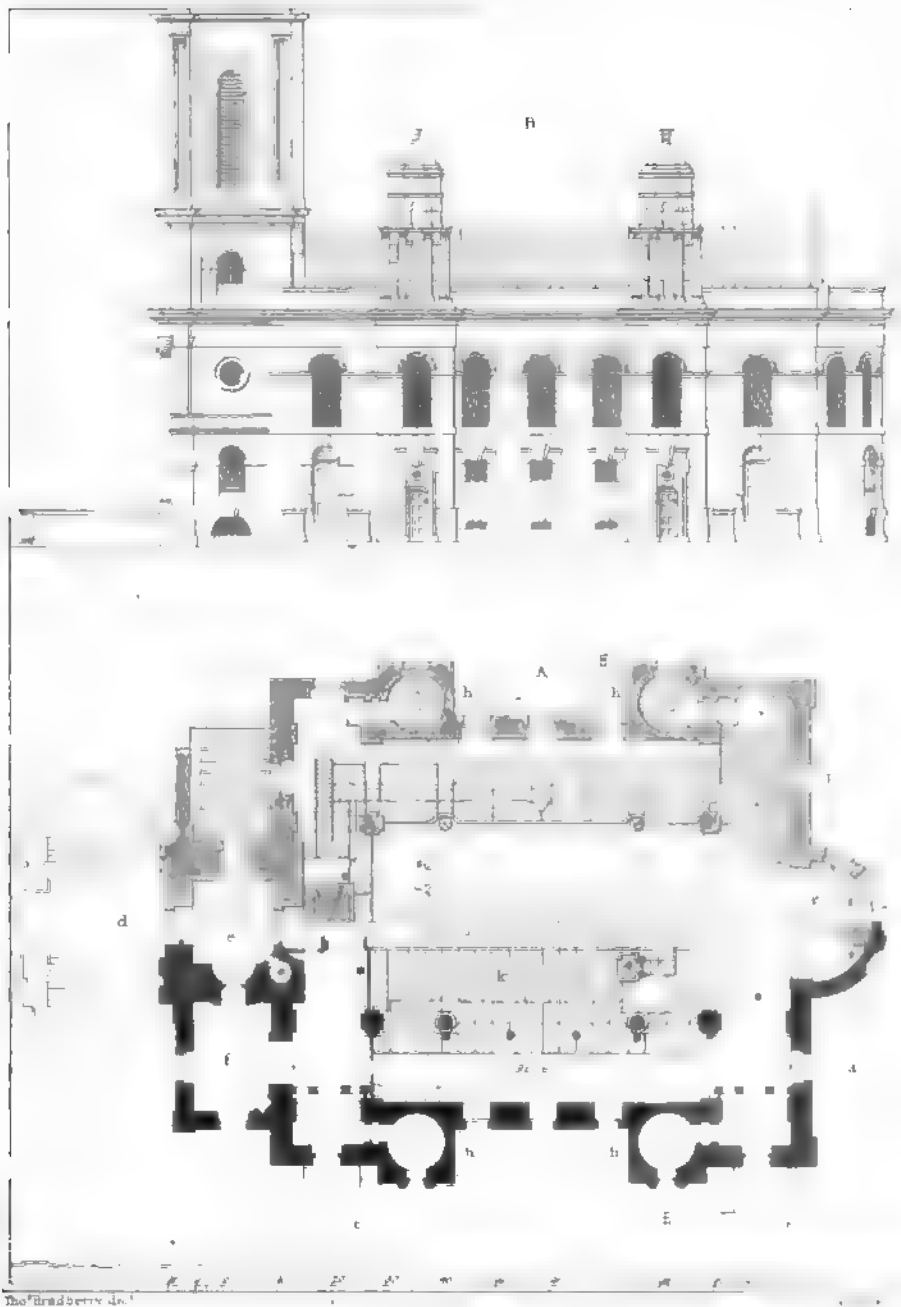
To the east of the building is a spacious cemetery, around three sides of which are rows of trees. Among the numerous monumental stones with which the area is nearly covered, may be particularised the memorial of *Henry Raine* (1738), the founder of two charity schools, and of a fund for rewarding industrious females of this parish. Another commemorates *Joseph Ames* (1759), the author of a very useful work, entitled “*Typographical Antiquities*,” who was a ship-chandler at Wapping.

In Prince’s Square, within the parish of St. George, is situated the *Danish Church*, built from a design by Caius Gabriel Cibber, in 1696, at the expense of Christian V., King of Denmark. In it are the monuments of the architect and his wife, the latter of whom was the daughter of William Colley, Esq., of Glasson, in Rutlandshire.

In the *Swedish church*, in the centre of Wellclose Square, partly in this parish, lies buried the celebrated *Baron Swedenborg*, founder of the sect called Swedenborgians, who died in 1772. Lysons’ “*Environs of London*,” vol. ii. p. 426, and “*Supplement*” to the first edition, p. 160.

References to the accompanying Engravings.

PLATE I.—A, plan of the church, of which the lower portion a, represents the ground plan, or floor, with its pewing; c c, side entrances; d, western entrance, steps, and platform; e, vestibule under the tower; f, vestry;



CHURCH OF ST. ANDREW, EAST LONDON.
 A PLAN OF GROUND & GALLERY FLOORS. B ELEVATION OF THE SOUTH SIDE.
John Weale, Architectural Library, 59, High Holborn



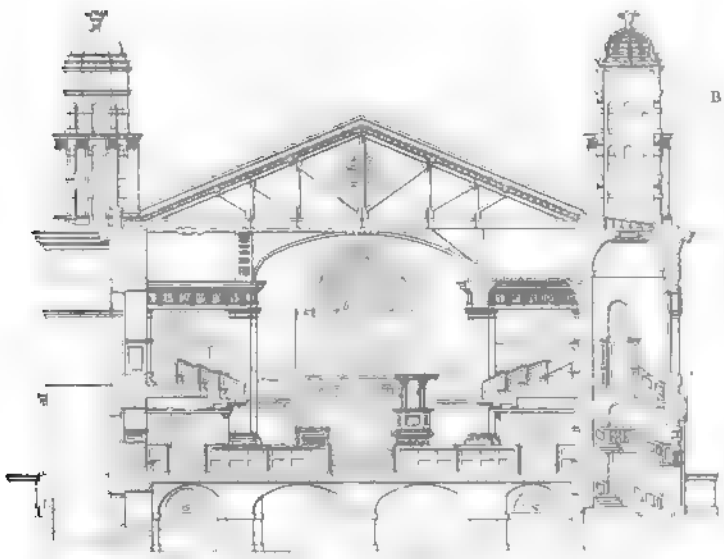
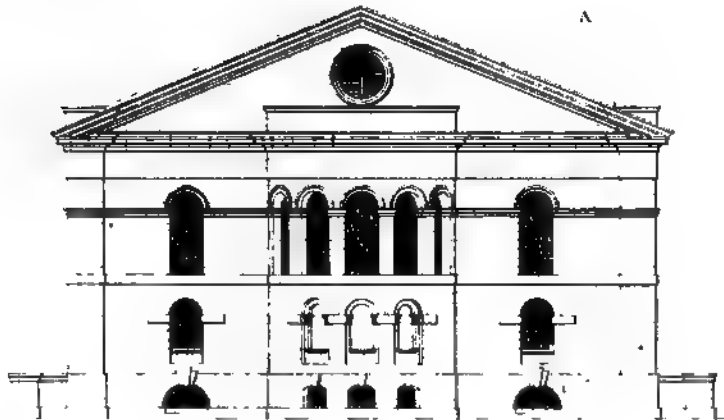
Thos. Braden del.

J. C. Kellie sc.

WEST FRONT OF ST. ANDREW'S CHURCH, LONDON.

John Waite Architectural Library, 49 High Holborn.

1872



Scale of Feet 0 10 20 30 40 50

Thos Bradberry del

J. B. Cox sc

THE CITY OF LONDON
A Elevation of East and West Facades
John Wals. Architectural Library 58, High Holborn.

1527

g, altar end, or tribune; h h h h, staircases to the galleries, &c.; i, pulpit; k, pews:—b, plan of the gallery floor; m m, line of section, in Plate III.—B, elevation of the south side of the church.

PLATE II.—Elevation of the west end, or principal front of the church, with the whole of the tower.

PLATE III.—A, elevation of the east end of the church; B, section of the east end, through line m m, in plan, showing the crypt, the altarpiece, the pews, galleries, a section of one staircase turret, and an elevation of another.

H. A.

HAD the architect deviated still further than he has done from usual practice, so as to get rid of what now seems taken at random, and arbitrarily patched a design emanating from his own conceptions, he might have produced something clever, and even masterly in its way, although not classical. As it is, he appears to have stopped short at the very point when he ought to have put forth his powers as an artist, endeavouring to mould his mass into harmony and consistency; instead of which, he has left it a medley of the most offensive and conflicting discords. One of these consists in placing the tower against the pediment-shaped roof; another, in applying an Ionic order, or, indeed, any order at all, to the lower part of it, when its summit is so singularly at variance with any reminiscence of columns or pilasters. Something might have been made of the four lesser towers, containing the staircases; but they are so brought in as to appear excrescences, while their doors are of superlative ugliness in themselves, and out of keeping with every thing else, except the small square windows, which seem by comparison a degree less offensive than they else would be. Had there been no

doors here—and it will be seen by the plan they might have been dispensed with, with some improvement to the staircases—even that omission alone would have given some repose and breadth to the design of the side elevations. Some mode of rusticating, too, would have afforded a very suitable species of embellishment to a structure of this massive character. Perhaps it will be thought that it would be making a church assume the air of a prison; and such certainly might be the case, were the requisite dissimilitude between the one and the other unattainable by any other characteristic distinction than what arises from the application or the omission of rusticated work. When tastefully applied, it may be made to impart, not only relief and sparkle, and a certain picturesque richness of surface to a building, but also a character of studied elegance. Of this we have a proof in that particular mode of it which has been employed in the garden elevation of the 'Travellers' Club-house, and the piers in front of the College of Surgeons.

EDITOR.



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ST. MARTIN IN THE FIELDS.

THE first church of this parish was of high antiquity, and stood, as the present adjunct to the name then strictly imported, "*in the fields.*" It is however probable that the first building was only a chapel for the use of the monks of Westminster, when they visited their Convent (*Covent*) Garden, which then extended to it ; and it is almost needless to observe, that the endowments of the church fell a prey to Henry VIII., in whose reign a small church was built here at the king's expense, the poverty of the parish not enabling them to perform such a duty. This, from the inadequacy of its size, was enlarged in 1607, by the addition of a spacious chancel, erected at the cost of Prince Henry, and many of the nobility. After many expensive repairs and additions, it was taken down in 1720-21 : shortly after which was laid the first stone of the present edifice ; and, from the subjoined inscription on the frieze of the portico, it appears that the church was finished in 1726.

D. SACRAM. ÆDEM. S. MARTINI. PAROCHIANI. EXTRVI.
FEC. A.D. MDCCXXVI.

It was consecrated, immediately after its completion, on the 20th October, 1726. In pursuance of an act of parliament, the cost of its erection was defrayed by the freeholders and housekeepers of the parish, the former paying one-fourth, the latter one-fifth of the expense. The total expenditure

appears to have been £36,891. 10s. 4d., whereof the detail is as follows:—

	£.	s.	d.
Artificers for building	33,017	9	3
Re-casting the bells and additional metal	1,264	18	3
The organ (given by the King)	1,500	0	0
Decorations and altering the communion plate	1,109	2	10
	<u>£36,891</u>	<u>10</u>	<u>4</u>

The sum which parliament authorised the parish to levy was £33,450. The remainder was supplied by royal benefaction, subscription, and the sale of seats in the church. The architect of the building was James Gibbs, a native of Scotland, who was born in 1680, and about the year 1720 was in very extensive practice as an architect. Walpole, in his superficial manner, says, "Gibbs, like Vanbrugh, had no aversion to ponderosity, but not being endued with much invention, was only regularly heavy. His praise was fidelity to rules; his failing, want of grace." Walpole, however, would have sacrificed all the artists he ever commemorated for the sake of an antithesis, or a pretty turn in a period.

Ralph's wish respecting this church* is now accomplished. His words are—"I could wish too that a view was opened to St. Martin's church; I do not know any one of the modern buildings about town which more deserves such an advantage. The portico is at once elegant and august, and the steeple above it ought to be considered as one of the most tolerable in town:† if the steps arising from the

* Critical Review of the Public Buildings, 1784.

† The horrible deformities called steeples, which are, perhaps, in some measure, necessary in these sectarian days, in order to distinguish the buildings of our Establishment from those of the conventicle, are unfortunately ever introduced in such situations as to ruin the effect of the porticoes over which they stand, by an arrangement which in most cases inter-

street to the front could have been made regular, and on a line from end to end, it would have given it a very considerable grace : but, as the situation of the ground would not allow it, this is to be esteemed rather a misfortune than a fault. The round columns at each angle of the church are very well conceived, and have a very fine effect in the profile of the building : the east end is remarkably elegant, and very justly challenges particular applause. In short, if there is anything wanting in this fabric, it is a little more elevation, which I presume is apparently wanted within, and would create an additional beauty without. I cannot help thinking too that, in complaisance to the galleries, the architect has reversed the order of the windows, it being always usual to have the large ones nearest the eye, and the small, by way of attic story, on the top."

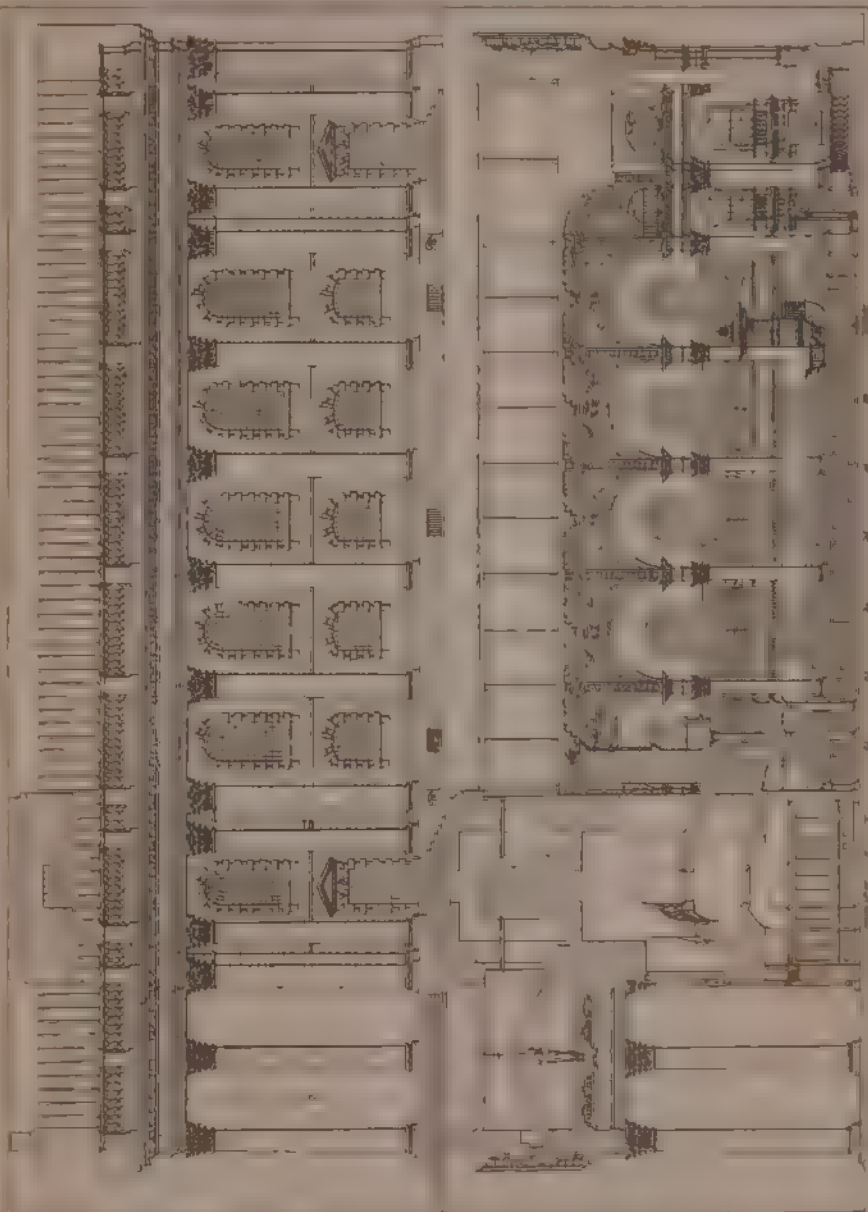
Ralph's criticism is sufficiently correct, his observations as to the windows only excepted ; indeed it is so just that it even precludes the necessity of many additional observations.

feres with the leading lines of the main feature. The Italian campanile is preferable, and the artists of the Continent are surprised at our perverseness in this respect. In the *Encyclopédie Méthodique* (Architecture, art. Gibbs), the writer, speaking of the portico of St Martin's Church, as compared with that of St. Mary-le-Strand, says, "*La première présente à l'extérieur un assez beau péristyle d'ordre Corinthien, qui feroit sans doute un effet plus satisfaisant pour l'œil et pour la raison, si, suivant un usage trop commun en Angleterre, le clocher, bâti en forme de tour, et se trouvant dans le frontispice de l'église, au lieu d'être placé à l'extrémité postérieure, n'écrasoit pas la masse du portique en colonnes isolées.*" This is a point well worthy the notice of the Commissioners for building the new Churches, especially as they will now be shortly charged with the superintendence which the recent Parliamentary grant will create. It is much to be desired that, for the credit of our taste with foreigners, they should give this subject due consideration.

Theoretically as well as practically considered, the lower windows are of proper form : nothing is more offensive than the practice of making long windows, and cutting them into two heights, which the gallery floor would have done in this instance, had Gibbs been of Ralph's opinion.

The length of the church, including the portico, is equal to twice its width. About one-third of the total length is occupied, westward, by the portico and vestibule, or pronaos, and the remainder by the nave, aisles, and altar, with its adjacent staircases and vestries at the north-east and south-east angles. The western entrance is under a Corinthian hexastyle portico, surmounted by a pediment. The intercolumniation adopted is of two diameters and a half, and the projection of the portico of two intercolumniations. The sides of the portico, where they join the main building, are flanked by antæ, one diameter and a half distant from the receiving pilaster. The north and south elevations are in two stories, separated by a fascia, with rusticated windows in each. Between the windows the walls are decorated with pilasters of the same order and height as the columns of the portico, four diameters apart ; but at the east and western ends these elevations are distinguished by columns insulated and coupled with antæ, which produce a delightful variety, and give great relief to the other parts.

The interior of the church is divided into three unequal parts by a range of four Corinthian columns and two pilasters on each side, standing on tall pedestals of the height of the pewing. From the top of the entablature, over each column, a semi-elliptical ceiling rises to cover the central space, or nave ; it is formed by *arcs doubleaux*, between which the vault is pierced transversely in the spaces above the intercolumniations by semicircular arches springing from



column to column. At the back of the entablature of each column semicircular arches, similar to those last named, are turned over, and received on consoles attached to the north and south walls. By the junction of these, pendentives are evolved, and circular coved ceilings obtained behind each intercolumniation above the galleries.

The nave terminates eastward, in an altar recessed in a large niche, formed of two quadrants of circles, whose radius is less than one-quarter of the whole width of the niche. Its ceiling is a semi-elliptical vault, parallel to the great one over the nave. There are galleries on the north, south, and west sides of the church: on the two first-named sides they extend from the walls to the columns, against which the continuity of their mouldings is broken.

The interior is richly ornamented, perhaps with more profusion than taste; and the introduction of windows over the sides of the altar, together with the effect of the eastern doors, make it a little too gay and theatrical for Protestant worship; but, notwithstanding all its faults, the work, as a whole, deserves the celebrity it has acquired, and reflects the highest credit on the architect, who, it must be conceded, derived no small advantage from the exquisite church of St. James, Westminster, to which he is indebted for his arrangement of the vaulting.

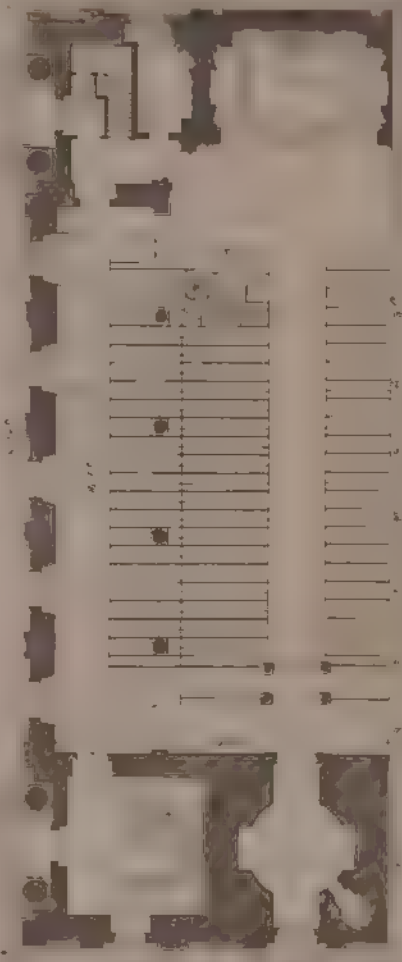
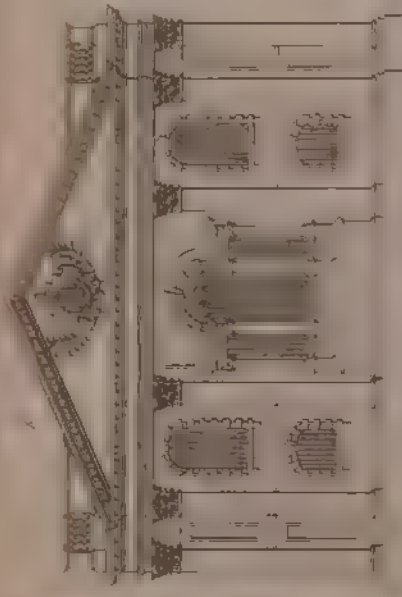
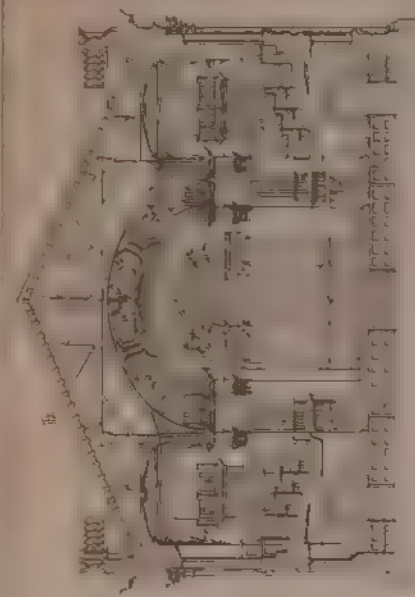
The tower and spire stand on a square pedestal rising out of the roof behind the portico. They are by no means remarkable for their elegance, and may be sufficiently understood by reference to the plates.

The total superficies of the church is 12,669 feet, of which its points of support occupy 2,803. The ratio, therefore, of the former to the latter is as 1 to 0.220. There is no extraordinary skill evinced in the construction of the fabric. The roof is 38 feet span in its centre bearing, with

common king-post framing. It stands on posts whose proximate supports are the interior columns. The roof is lengthened at each side by lean-tos therefrom, over the galleries, so as to form on the outside one continued inclined plane on each side of the ridge.

Gibbs does not appear to have been guided in the proportions of the leading features of the work by any series of ratios between them and the length or breadth of the whole. The only point in which we can perceive such an intention, has already been mentioned, viz., the length from the plinths of the columns of the portico to that of the east front, which is just double the width of the church measured at the same level; and it may almost be doubted whether the architect was aware of this circumstance, for no person can examine the design of this church without perceiving that all the parts, exterior and interior, are made subordinate to the portico, the roof of which is continued through the building, except where truncated by the interception of the pedestal of the steeple tower. In the buildings of Wren, we are invariably struck with his devotion to proportion. In this respect his theory and practice went hand in hand; for, in his first tract,* he says, "There are natural causes of beauty. Beauty is a harmony of objects, begetting pleasure by the eye. There are two causes of beauty, natural and customary. Natural is from geometry, consisting in uniformity (that is, equality) and proportion. Customary beauty is begotten by the use of our senses to those objects which are usually pleasing to us for other causes, as familiarity or particular inclination breeds a love to things not in themselves lovely. Here lies the great occasion of errors; here is tried the architect's judgment:

* Parentalia, page 354.



but always the true test is natural or geometrical beauty." And it is well said by a French architect* of considerable ingenuity, "*C'est dans la concordance mathématique des masses de l'édifice, entre elles, que réside essentiellement le type de la beauté architectonique : son principe est invisible : et ses rapports intellectuels ; avant d'être rendus sensibles à l'œil, ils doivent être aperçus par l'esprit ; mais, il est raisonnable et vrai de dire : que pour échapper, d'abord, à nos sens, ils n'en sont pas moins ordonnés et constans.*"

J. GWILT.

HAD admiration been confined to the portico alone of this church, it might have been assented to ; but when we find the entire edifice extolled in terms of unqualified praise, as a masterpiece of its kind, as if it were replete throughout with first-rate beauties, and wholly free from defects, the commendation so bestowed becomes almost valueless, because it argues want of discrimination. Whether the beauty it possesses more than counterbalances all its defects put together, is another question ; but that it has defects, cannot be disputed by any one who is not disposed to surrender up all pretension to taste, since they are so very glaring that they may be discerned by the most "bat-eyed" of critics. Apart from the portico, what is there in the rest of the design that any architect would feel flattered by having imputed to him ? Indeed, had it not been for this single feature, it may be doubted if the building would have obtained any notice from criticism at all. Even this feature is far from being what a little more regard to unity and classical taste would have rendered it ; for the admiration excited by the first glance

* Le Brun, *Theorie de l'Architecture*, &c., folio, Paris, 1807.

at the columns and pediment, is greatly chilled when we discover how much the back-ground of this Corinthian prostyle is cut up and disfigured by doors and windows of the most uncouth design, and not bearing the most distant affinity to the style indicated by the order. In this respect, this portico is decidedly inferior to that of St. George's, Hanover Square, which, although not perfectly unexceptionable, is a very tolerable composition ; and one thing in which better taste is there shown is, that the centre-arched door is loftier than the two square-headed ones. In St. Martin's, on the contrary, the middle doorway looks mean and depressed in comparison with the other two, owing to its imposts being below the level of their lintels, whereas, if there was to be an arch of any kind in that situation, it ought to have been considerably wider, and its imposts level with the strong-course or fascia above the doors. Such an arch, with a bold archivolt fully enriched agreeably to the order, would have possessed some dignity, provided, however, it had been accompanied only by side doors, and those divested of their ugly rustic blocks. If there is anything that can reconcile us to the unmeaning panels—which do not appear at all to belong to masonry—and the hideous windows, it is that all within the portico is at present in such grotesque and barbarous taste, that it is not worth while cavilling about particular deformities, since the whole would require to be recomposed. The side elevations, and that of the east end, are equally bad, presenting the most grating discords, for even Gothic windows would have been, though more palpably contradictory, only so far less at variance with Corinthian pilasters and entablature than those we are compelled to behold, which, unlike Gothic ones, have not the merit of being agreeable objects in themselves. Ralph's encomium on the east end of the church has been quoted ; how far it is merited, the reader can judge

for himself, by the elevation given of it, unless he prefers taking its "elegance" for granted, upon that writer's ipse dixit, to entering on the hopeless task of detecting it.

As regards the interior, some observations touching it have already been made in speaking of that of St. James's church, page 84. Referring to what is there said, it may be observed, in addition, that the whole is in a heavy, tawdry style, without any repose or breadth of effect, and without either elegance or correctness in the architectural forms. Yet, although over-decorated in some parts, there is a want of richness upon the whole, but certainly no deficiency of flitter and flutter, particularly at the altar end, which seems to have been made up of architectural scraps.

Doubtless much of the bad taste this church exhibits, both internally and externally, belongs to the period at which the architect lived. Still it is not a whit the less bad taste on that account, and it is all the more incumbent upon criticism to point it out in buildings that have obtained a sort of standard reputation, because silence in regard to defects is apt to be mistaken for unqualified approbation, and is therefore injurious, since it misleads those who most require to be instructed and to be put upon their guard.

If this church has gained something by being laid open to Trafalgar Square, it likewise, in some degree, suffers by the alteration, for in a general and distant view, it loses much of its former relative importance, and still presents the most imposing appearance when viewed at a short distance in front of it, or obliquely from St. Martin's Lane. The spire, which Mr. Bardwell says ought to be removed, may be allowed to be in quite as good taste as anything else the architect has tacked to his portico.

EDITOR.

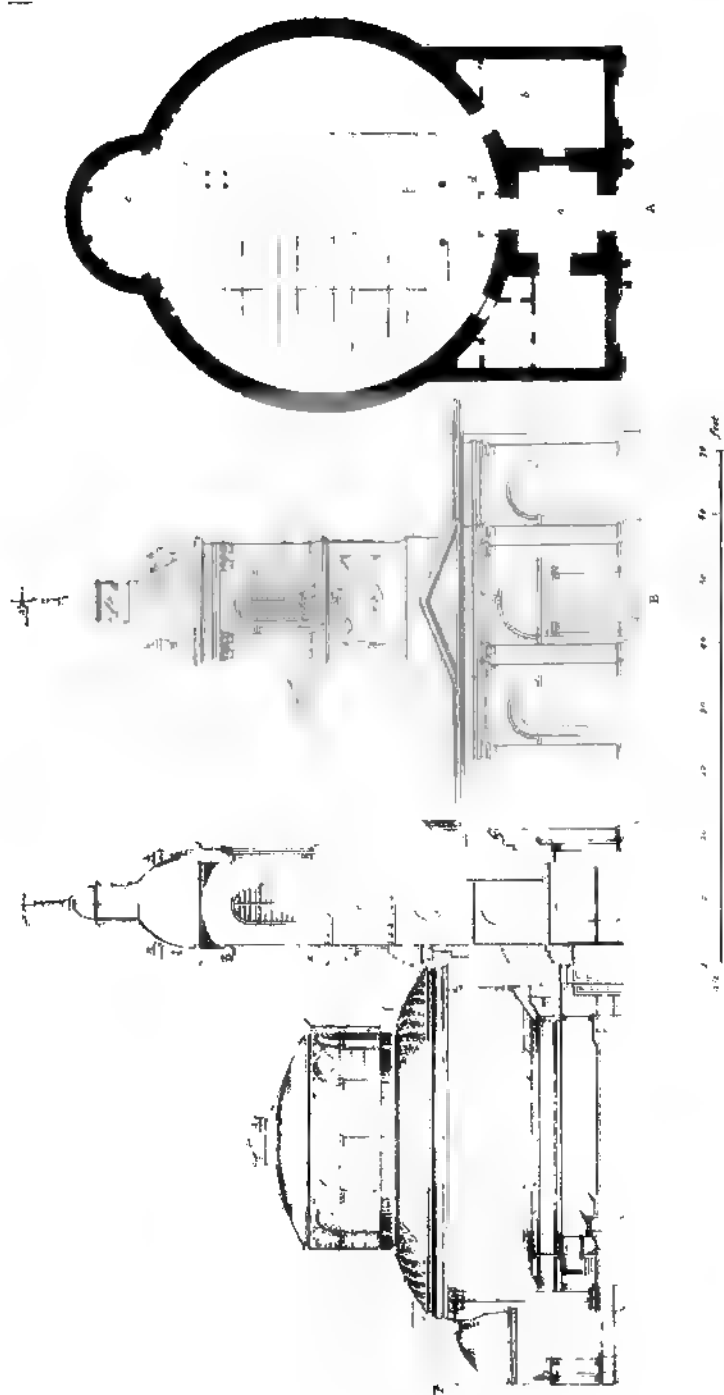
ST. PETER-LE-POOR, BROAD STREET.

THE time of the original formation of a church on this site is uncertain, but it must have preceded 1181, as the building is mentioned in a record of that date. According to Stowe's conjecture, it derives its distinctive epithet, *le Poor*, from the mean condition of the parish in ancient times. "If so," says Maitland, "that epithet may at present be justly changed to that of rich, because of the great number of merchants and other persons of distinction inhabiting there."*

The church which preceded the present structure was a building of uncertain antiquity. It was considerably enlarged at the expense of Sir William Garway, or Garraway, citizen, who died in 1625, and was buried here. In 1616-17, it was again repaired and beautified; and in 1629-30, a turret and gallery were erected at the west end, and the bells were new cast and hung.

From projecting considerably beyond the line of the adjoining houses, the old church obstructed the passage of the street. It was therefore determined to take it down and rebuild it somewhat further back on its cemetery. An act of parliament was consequently passed for that purpose in 1788; and the re-building, soon afterwards commenced, was completed in 1791, at an expense of more than four

* Maitland's Hist. of London, vol. ii.



Scale of Feet
 0 10 20 30 40 50 60 70 80 90 100
 Feet

17.

thousand pounds. Of this sum four hundred pounds were subscribed by the City of London, and the remainder was raised on annuities, in the parish. The architect of this edifice was *Jesse Gibson*.

J. M. MOFFATT.

DESCRIPTION.

Although certainly not very important for either its extent, or the character of its architecture, this subject has been selected as an example of a circular plan and arrangement adapted to the purposes of a modern place of worship. No advantage has been taken of this form externally, the body of the church being quite shut out from view by the adjoining houses, so that until he enters the building a stranger is not aware that it is a rotunda. The façade towards the street is small, and might be taken rather for that of a chapel than of a parish church, were it not for its bell turret, or tower. Yet, without being a striking architectural object, or possessing any particular merit, or originality of character, there is a simplicity and an elegance in its design that deserve commendation, and which we certainly do not meet with in any of the older churches in the city. The tower, however, by no means corresponds with the rest of the elevation; being not only disproportionably heavy, but far from graceful, either in its general form or in its embellishments. Steeples do not combine very advantageously with the Roman or Grecian style: they may rather be termed the *crux architectorum*; for it seems that when here left entirely to their own discretion, unfettered by any authorities from ancient buildings, our architects are less successful than in any other part of their designs. We do not allude to those by Sir Christopher Wren, since none of his churches have any regular façade, to the effect of which such an addition

can prove detrimental. His towers rise at once from the ground without being "perched" upon either a portico or roof. We speak only of the more recent examples of the kind, which have been attached to structures, in every other respect, of an avowedly Grecian character. But if steeples themselves are somewhat an anomalous solecism in edifices of this class, they are not rendered less so by the clock-dial* invariably to be found in them, and which, however useful, is certainly not a classical object: nor in the present instance is its appearance much improved by the heavy festoons of drapery attached to it. A light turret rising immediately from the socle above the pediment, would have been preferable to this steeple, which is by no means well-proportioned to the rest of the elevation.

The interior of the church is simple, its principal decoration being a coved ceiling with a lantern; yet, although so destitute of embellishment, it has a pleasing and cheerful appearance—at the same time it must be confessed it has more the air of a lecture room than of a church. It is more indebted too, for whatever beauty it possesses, to mere form than to any other architectural excellence. A rotunda is always a pleasing figure, particularly when, as in St. Constanza, and St. Stefano della Rotonda at Rome, and some other edifices, there is a peristyle of columns considerably advanced from the walls; but there being nothing of the kind here to produce any play of light and shade, and the walls being perfectly plain,

* Messrs. Inwood, in the steeple of St. Pancras, and those of some other churches, have deviated somewhat from the usual mode of placing the clock dial, but although they have shown much taste in this respect, it is by no means a very elegant feature. it would be less objectionable were the dial bronzed.

this form is very far from being so effective as otherwise it might be. Neither is the roof so pleasing to an eye accustomed to classical forms, as it would have been, had it approached more to a hemispherical vault, with a skylight instead of a lantern; the latter being now disproportionably large, and forming an unpleasing angle with the ceiling, which is in fact little more than a mere cove, and for which it appears too heavy: this heaviness, too, is increased by the balustrade below the windows. We are, besides, of opinion that this lantern might, without any disadvantage, have been somewhat less spacious, as the building would still have been sufficiently lighted. It is evident that the architect was restricted as to decoration; but this can be no excuse for the mean altar-piece and diminutive columns which he has placed in the semicircular tribune or recess, so as totally to destroy the simplicity and congruity with the rest of the structure, which this feature would otherwise have possessed. It is, however, but justice to observe, that this may not have originated with him, but have been obtruded into his design by others. However this may be, it is certain, that had the walls of this recess been painted with an imitation of drapery, suspended in folds from its cornice, the effect would have been incomparably better.

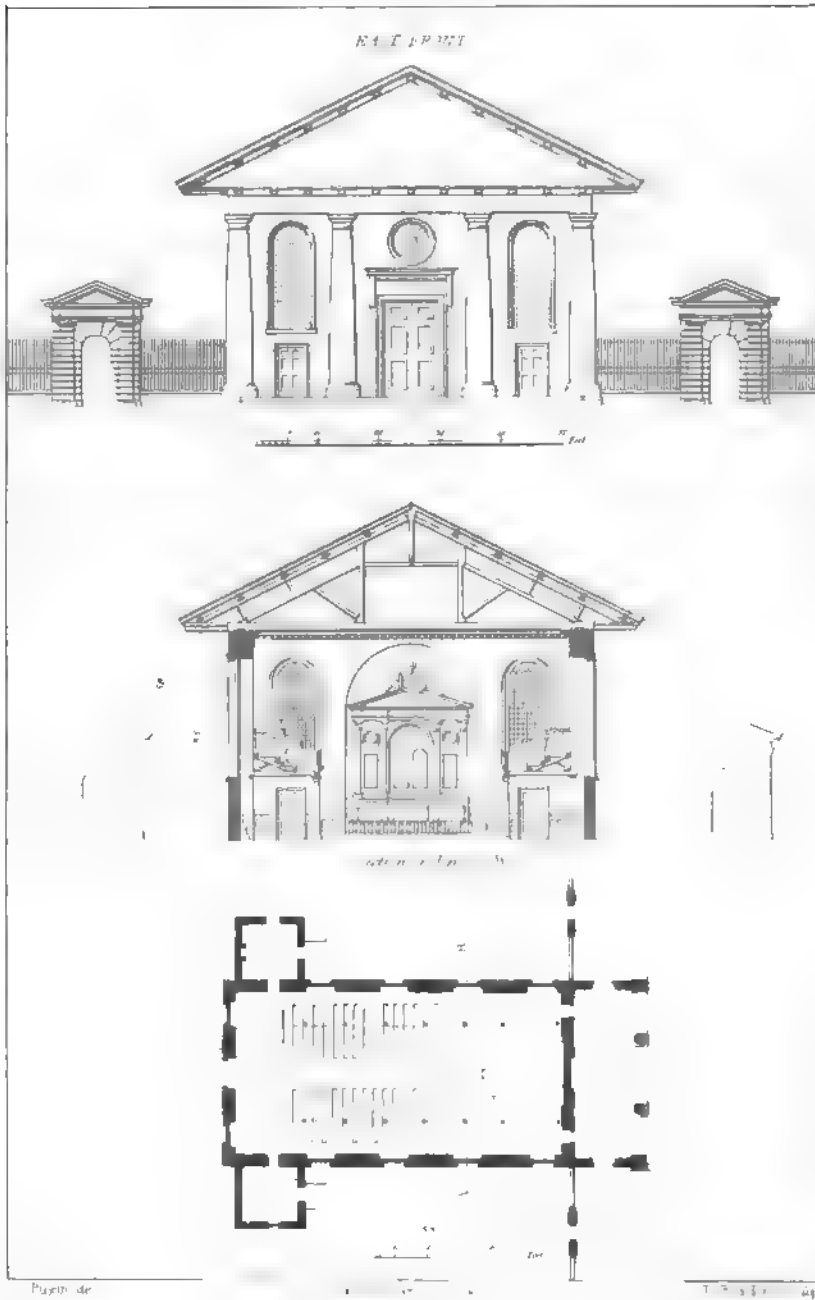
The chief merit of this building consists in its plan, which was, no doubt, suggested by want of space, and which is extremely economic, inasmuch as it is not only exceedingly compact, but gives almost the only tolerable arrangement that could have been adopted, without extending the building considerably to the west.* Another circum-

* The altar, it will be observed, is here at the west instead of the east end—or rather side, of the church.

stance deserving of commendation is, the entire omission of side windows, which are certainly anything but ornamental or appropriate in modern churches. In the pointed style, they are highly characteristic and decorative features, but quite the reverse in the Grecian, not to mention the disadvantage arising from their admitting the view of unsightly objects. Of late years, indeed, this defect has been obviated by adopting ground glass, yet the effect is cold and unpleasing: it would be an improvement if the glass were slightly tinged with some warm hue, particularly when, as in St. Pancras church, a border of deep-stained glass surrounds the windows. As to external architectural effect, it is almost unnecessary to remark how much would be gained by the omission of lateral windows, especially of smaller ones, beneath the galleries of churches. The number of these apertures interferes sadly with classical chasteness of design.

EDITOR.

EDIFICES of LONDON - CHURCHES



OF THE CHURCH OF ST. MARTIN, VINTAGE, 1724.

John Wankin Architectural Library 40, High Holborn.

ST. PAUL'S, COVENT GARDEN.

THIS precinct, which was anciently a part of St. Martin's-in-the-Fields, was made an independent parish, by the first act of parliament, of a local nature, that was passed after the restoration of King Charles II., in 1660. Most of the ground which it occupies was, in former times, an extensive garden belonging to the abbot and convent of Westminster, and thence named *Convent Garden*, from which the present term is an evident corruption. On the dissolution of religious houses, in the reign of Henry VIII., it came into the possession of the crown, together with other contiguous lands of the abbots, which were originally called *Elms*, and afterwards *Seven Acres*, and *Long Acre*. Edward VI. granted these estates to his ill-fated uncle, Edward Seymour, Duke of Somerset; after whose attainder, a grant of them was made to John, Earl of Bedford. Shortly after which the earl built a mansion, chiefly of wood, for his town residence, near the bottom of what is now called Southampton Street, the former habitation of the Russells being on the other side of the Strand, and called from its prior owners the Bishop of Carlisle's Inn; the new fabric remained till the year 1704; it was enclosed by a brick wall, and had a large garden extending northward, to the site of the present market-place.

Francis, fourth Earl of Bedford, greatly improved his estates by new buildings and granting leases; and from

one of these, which has been quoted in Strype's edition of "Stow's Survey of London," we may infer that the period of the original foundation of this church was about 1631.

The new church, or more properly speaking, in reference to the time of its erection, chapel, was designed and built by Inigo Jones, at an expense, according to Walpole, of £4,500, which was defrayed by Earl Francis, who expressly intended it for the accommodation of the inhabitants of the new buildings in the vicinity. Through a dispute, however, respecting the right of patronage, which arose between the earl and the Rev. Mr. Bray, the parochial vicar, it remained for "some years unconsecrated;" as was stated in a petition, signed by upwards of one hundred of the inhabitants of Covent Garden, that was read before the Privy Council at Whitehall, His Majesty being present, on the 6th day of April, 1698. Both parties were then heard in support of their respective rights, and after mature deliberation, the king, "finding that legally the new intended church must remain as a chapel of ease under the parish church of St. Martin, until by act of parliament it were made parochial, &c., did at the instant give his royal and forerunning assent, that the said intended church should hereafter be made parochial, when a parliament should be holden, and an act prepared for that purpose." That in the mean time it should remain subordinate to the vicar of St. Martin's, who should nominate a curate with an annual salary of 100 marks; but inasmuch as the earl had not only erected the church, but likewise a dwelling-house for a minister, for whose better maintenance he designed to allow £100 per annum, "it was by His Majesty appointed that the earl should, for his voluntary bounty and devotion to God, therein showed, as also the heirs of the earl, from time to time, have power to elect and place

such a preacher there as he should like best, the same being first allowed by the lord bishop of the diocese." In consequence of this decree, articles of agreement were subsequently entered into between the earl, the vicar, and others; and on the 26th of September, in the above year, the earl signed his act of donation of the church, &c.; the plot of ground connected with it being described as 251 feet in length, from east to west, and 145 feet three inches from north to south. On the following day, the church was consecrated and dedicated to St. Paul the apostle.

There has been a remarkable diversity of opinion respecting the architectural merits of this church, which is built in the Tuscan order, as described by Vitruvius; and it may be regarded as the most complete specimen of that order in the world, as no ancient building of the kind is now remaining, either in Italy or elsewhere. It stands on the western side of a spacious market-place, and though not of any considerable altitude, it forms a striking object from different aspects. On the east and principal front is a lofty portico, which consists of two massive columns, and two piers of a similar character, supporting an angular pediment, as represented in the accompanying print: all the pillars diminish considerably as they approach the capitals.

The simplicity of the design of this fabric, the depth of its portico, and the vastness of its roof, which, from the great projection of its cantalivers, protrudes far beyond the walls, give it a very peculiar, and even an imposing air; the *uniqueness* of its character, if the phrase be allowable, having sometimes misled the judgment even of the intelligent and the judicious. For instance, Ralph, the architect, in his "Critical Review of Public Buildings," has thus extravagantly praised this edifice:—"The church here is

without a rival; one of the most perfect pieces of architecture that the art of man can produce; nothing can be possibly imagined more simple, and yet magnificence itself can hardly give greater pleasure. This is a strong proof of the force of harmony and proportion; and at the same time a demonstration that it is taste, and not expense, which is the parent of beauty." We are told also, by Walpole, that the enthusiasm of the Earl of Burlington, the British Palladio, for the works of Inigo Jones, was so active, that "he repaired the church of Covent Garden, because it was the production of that great master." This was about the year 1757.

Walpole's opinion was very different from that of Ralph. Speaking of the piazza and church of Covent Garden, he says—"Of these structures I want taste to see the beauties. The barn-roof, over the portico of the church, strikes my eyes with as little idea of dignity or beauty, as it could do if it covered nothing but a barn." He adds, in a note, that in justice to Inigo, it must be owned the "defect is not in the architect, but in the order;" and he corroborates his own judgment by repeating an anecdote which was related to him by the Speaker Onslow, namely:—When the Earl of Bedford sent for Inigo, he told him that he wanted a chapel for the parishioners of Covent Garden; but added, he would not go to any considerable expense: in short, said he, "I would not have it much better than a barn." "Well, then," replied Jones, "you shall have the handsomest barn in England!"

If this anecdote be true, it may be remarked that Inigo fully redeemed his pledge; for, notwithstanding the extent and elevation of the portico, and the excellent proportions of the whole building, the projections of the roof, the gable-like pediments, and the excessive plainness of the ex-

terior, produce a very homely and barn-like effect on the eye accustomed to the graces of classic architecture. From the great distance between the front wall and the massive pillars before described, there seems reason to conclude that the architect intended the portico to form a continuous part of the grand piazza which he had designed to erect around the market-place, but the building of which was put a stop to by the breaking out of the civil wars. There might, perhaps, have been another reason for the great projection of this front; that is, from the necessity felt by the artist of obtaining relief by broad and deep shadows, under an aspect so directly to the east.

Beneath the portico are apparently three entrances, but those at the sides only are doorways, the altarpiece being erected against the middle part of the interior wall. In the centre division is the following inscription:—"The church of this parish having been destroyed by fire on the xviith day of September, A.D. MDCCXCV., was rebuilt and opened for divine service on the 1st of August, A.D. MDCCXCVIII." The roof is covered with slate, and over the west end is a clock turret or cupola: the latter differs considerably from that erected by Inigo, which was a mere bell turret. The principal entrance is in the west front; which, except the portico, is similar in design to the east front. At this end, on each side, is a uniform wing, but not of considerable dimensions; that on the south is used as an entrance to the church, &c., the other as a vestry.

The inner walls of this edifice are of brick: but in the year 1788, when the entire building was put into a state of complete repair, at the expense of the parishioners, a casing of Portland stone was substituted for the exterior plaster with which it had previously been covered; and, although a few alterations were then made for the greater convenience

of the congregation, the original simplicity of the outline was strictly preserved. At the same period, the rustic gateways, which Inigo Jones had imitated from Palladio, and which, like the church, were of brick and plaster, were taken down, and rebuilt of stone: the same design being faithfully retained, but a more decided form given to the profiles.

Within a few years after this extensive reparation, the whole church was reduced to a mere shell by a fire, that originated in the cupola, on Thursday, the 17th of September, 1795, through the culpable negligence of some plumbers who had been employed in that part of the building. The parishioners, notwithstanding the very heavy charge which they had so recently endured, determined, with the most commendable liberality, to restore the church, as nearly as circumstances would admit, to its former design and character. Mr. Hardwick, the ingenious architect who had directed the previous repairs, was again employed on this restoration; and it is but just to affirm that he has perfectly succeeded in giving to the internal arrangements that simplicity of effect which so well accords with the general style of the building.

The proportions of the interior are very pleasing, and the fittings up are neat and judicious. The ceiling is flat and stuccoed; in its middle division is the word *JEHOVAH*, surrounded by a glory, with clouds. On the north, west, and south sides, are handsome galleries of wainscot, supported by fluted Tuscan pillars: the area is neatly pewed. At the east end is an altarpiece, chastely designed in the Corinthian order, and divided by pilasters into different compartments, which contain the Tables of the Law, Belief, and Lord's Prayer: over the former is the sacramental cup; and on the apex of the pediment is an urn and pedestal,

with an angel reclining on each side: these figures were from the classic chisel of the late Thomas Banks, R.A. The pulpit and reading-desk are both uniform, and of oak. In the western gallery is a good organ. The font consists of a small basin of white marble, placed on a shaft of variegated red marble.

Against the side walls, beneath the galleries, are various sepulchral tablets of white marble, neatly sculptured; among which is one in memory of Charles Macklin, the comedian, who died on the 11th of July, 1797, aged 107 years. He was buried in the churchyard, where many other theatrical performers of much eminence have likewise been interred. Sir Peter Lely, the great painter, was buried within the church, where, previously to the fire, was his bust and monument. He died on the 30th of November, 1680, aged 63 years.

In the accompanying print is delineated the eastern elevation of this edifice, and a section of the interior, looking towards the altar, on the line marked A. B. in the ground plan. The principal dimensions of the building are figured on the plate.

The following judicious architectural observations on this church have been communicated by Mr. Papworth, architect.

Nothing is more likely to perplex the feelings of the public on works of art, than the conflicting criticisms of men of talent; when, delivered like mere opinions, they are unaccompanied by the reasons which have governed their decisions, and given as though taste was altogether intuitive, and not amenable at the bar of common sense and of sound judgment.

Ralph's unqualified praise and Walpole's censure are alike injudicious, and so at variance with each other, that it

may be well to consider them as prejudices hastily formed, and again inquire into the claims that Inigo Jones has, justly, upon the approbation of the public on account of this building. In this investigation it is proper to refer to the degraded state into which our architecture had fallen about that period; our national Gothic was abandoned, a Germanized Italian style had been encouraged by Elizabeth, and had been made worse by the northern peculiarities introduced with James I.

The patronage of the next reign, and the genuine taste of Jones, qualified him to seek the pure sources of classic architecture; and by consulting the works of Vitruvius, and the remains of other ancient masters, as well as the practice of Palladio, he introduced to England a system of architecture unknown to it at any former period; and in this church particularly he exhibited a bold confidence in his correctness, by erecting an edifice on the plan and proportions of ancient Grecian and Roman temples, and divested of all ornaments—when ornament, and even meretricious ornament, was considered to be essential to the beauty of architecture, as is manifested by its contemporary works.

That suitableness to its application, stability, and economy, were primary considerations in the mind of the founder of this edifice, is apparent to every intelligent observer. How well Jones has succeeded in effecting these objects is equally manifest: but as an architect it became him, nevertheless, to superadd as much of the graces of his art as might be consistent with rigid economy.

For this purpose he reverted to the practice of the *Tuscans*, who had tastefully given to many of their simple, though larger edifices, arrangements and proportions, not imitated from the elaborate temples of the Greeks, but possibly from those plain and yet earlier temples, the pre-

ursors of the noble works produced under the influence of Pericles, by the genius of the highly-gifted Phidias.

The Tuscan practice, according to Vitruvius, allowed the frieze to be dispensed with, and all the embellishments of stone-work usually above it; thence avoiding a considerable cost, and permitting the roof to advance so far as to protect the walls from injury by wet, and producing an effect of shadow, essential both on account of usefulness and beauty;* an effect that is obtained in the best Grecian temples, only at the great cost of executing the peristyle with which they are usually surrounded; and without which relief of shadow, the sides of such buildings, however ornamented, will always appear mean and insipid.

Having, by the adoption of the portico and the overhanging roof, obtained as much of the means of picturesque effect as strict attention to economy would allow, the architect endeavoured to possess his building of the charms of eurithmy, or just proportion, as well as to design all the subordinate parts in a style consistent with the simplicity, and, if it may be called so, the rusticity of the order; and it will be found, upon examination, that the form of its outline—the relation and proportion of its parts to its aggregate quantity and to each other—has produced a dignity of mien in this building, that, except in the ancient temples, is rarely

* Perhaps it is worthy of inquiry, if this form of roof, produced with us by double principal rafters, was not similar to those of the very early Greek temples, as well as to others of later times, when, cutting off the projecting eaves, the roof made way for the refined entablature of the Doric order without any alteration in its construction, which probably differed from that of the present day, as much as did the roof applied by Inigo Jones, which was entirely without that arch-like principle of construction exhibited in the plate, and added after the fire, in 1795, by Mr. Hardwick.

found in sacred edifices of the same size, whether devoted to Pagan or to Christian purposes.

Having accomplished in this work all that he intended, combining with economy suitableness, stability, force of effect, and the beauty that results from propriety and just proportion, and, as it exists, an unique and chaste example of an ancient and neglected order, the building is surely entitled to the suffrages of the public; particularly as it has increased in reputation as the works of the Greeks have become better known to the connoisseur, and he has improved in architectural acumen; and perhaps it will not be valued the less as being an interesting subject of curiosity to enlightened foreigners, and certainly possessing their approbation.

E. W. BRAYLEY.

THE hyperbolism of encomium, in which Ralph has indulged, is in some measure excused by the comparative purity and classicality of taste displayed in this edifice, when considered with reference to the general architecture which prevailed, both during the period when it was designed, and that when it was so egregiously extolled. Undoubtedly it possesses certain qualities that render it attractive to the painter's eye—boldness of outline, breadth of composition, vigour of shadow, and the play of perspective, naturally arising from a deeply recessed loggia, partly closed up at its ends. And if no higher merit be claimed for it than that of displaying those qualities, which, be it observed, are perfectly compatible with marked homeliness of character and expression, such praise may fairly be conceded. It pleases; but then it is spite of the rudeness and imperfection of its style, and not by any inherent beauty in it;

for the style, regarded merely as such, must be pronounced uncouth—a mere *abozzamento*, exhibiting the first rudiments towards a finished order. It is classical architecture *en deshabile*, exactly that mode of building which is adapted to a public market, or some similar place, when nothing more is required than shelter and supports for the roof. Beauty of detail, or of secondary forms, there is none; the contour of the columns is anything but beautiful; yet their deficiency, in this respect, is certainly in keeping with the entablature and pediment; for, had they exhibited more refinement, both the latter would have required to have it extended to them likewise. In other respects there are many things altogether matters of taste, which might have been for the better, without at all intrenching upon economy. Had the faces of the antæ, for instance, not been diminished, while they would have been more appropriate in themselves, their outline would have contrasted with that of the columns. The principal doorway within the portico does not very well accord with the style indicated by the entablature, and the circular window above it might very well have been spared, there being, in fact, no aperture there at all. On the contrary, instead of this superfluous appearance of windows, there ought to have been the appearance of a door, and not a mere walled up doorway, as at present. It may also be observed, that although the small side doors afford some excuse for the portico, which would else contain no entrance into the building, internally they are very objectionably placed, because so exceedingly near to the altar.

In addition to these remarks, and those previously given, the reader will find a more minute critique on this building in one of the series of papers entitled “*Strictures on Structures*,” which appeared in the “*Printing Machine*.”

EDITOR.

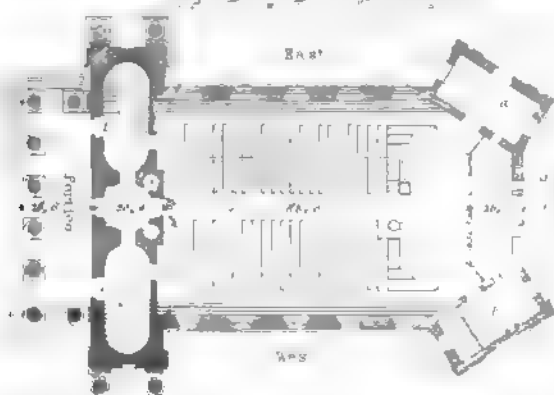
ST. MARY-LE-BONE.

At the beginning of the last century, St. Mary-le-Bone, or, as it is generally pronounced, *Mary-Bone*, was a mere country village, about a mile distant from any part of the metropolis. The manor included the chief part of Mary-Bone Park, the entire site of which is now occupied by that noble example of modern improvements, the Regent's Park, and its magnificent neighbourhood.

Lysons informs us, in the third volume of his "Environs of London," from the "Braybroke Register," that in the year 1400, Bishop Braybroke granted a licence to the parishioners to remove the old church,—which, from its lonely situation near the highway, was subject to the depredations of robbers, who frequently stole the images, bells, and ornaments,—and to build a new one near the place where a chapel had been then lately erected, and which chapel might in the meantime be used.

The ancient church had been dedicated to St. John the Evangelist, but the new one was consecrated in honour of the Virgin Mary. Lysons conjectures, that from its being built near the Aye Bourne, or Brook, rising to the south of Hampstead, it might have been called "*St. Mary at the Bourne*;" and that the present name of this parish is a corruption from that phrase. There is, however, a more obvious source for its modern designation than has hitherto been noticed, namely, *St. Mary Aye-bourne*, which, in a rapid

INDEXES OF LONDON CHURCHES



J. Pennethorne Esq.

ST MARY-LE-SOYE CHURCH.

John Harris Architectural Library 59. H. 10

discourse, would easily glide into St. Mary-le-bone, and Marybone.

This second church, becoming from lapse of time extremely ruinous, was taken down in the year 1741, and a new one, now called the Parish Chapel, erected in its place. It stands near the upper end of High Street, Marybone, and is a small oblong fabric, with galleries on the north, south, and west sides, but has no architectural feature worthy notice.*

From the vast augmentation in the population of Marybone during the course of the last century, the old church had long become inadequate to receive the parishioners; in consequence of which several chapels were erected in various parts of this extensive district, at different times, and by different speculators. Previous to the year 1800, there were eight private chapels, independently of several dissenting chapels, in this parish, belonging to the Church of England, viz.:—Oxford Chapel, built before the year 1739; Portland Chapel, about the year 1766; Bentinck Chapel, in 1772; Tichfield, now Welbeck Chapel, about 1774; Portland Chapel, about 1779; Quebec Chapel, about 1788; Margaret Street Chapel, in which the established liturgy was first used in 1789; and Brunswick Chapel, erected about the year 1795. St. John's Wood Chapel, a spacious fabric, on the north-west side of the Regent's Park, was built in the year 1814.

The necessity of providing increased accommodation for divine service had often been felt by the parishioners; and even so long ago as the 10th of Geo. III., anno 1770, an act of parliament had been obtained for building a new

* "The middle of the old church," says Lysons, "is shown in one of Hogarth's plates of the 'Rake's Progress.'"

church, making a new cemetery, and for other purposes therewith connected. That act was amended and enlarged about two years afterwards; but the intended church was yet in embryo, when, in the 46th of the same reign, anno 1808, a third act was passed, empowering the vestrymen to provide an additional cemetery, erect a chapel therein, &c. A plot of ground was accordingly purchased and enclosed, but little more was effected till after the passing of a fourth act, on the 10th of June, 1811 (51st of Geo. III.), by which all the former acts were repealed, and new powers were given to the vestrymen and their successors (who derive their authority from an act of the 35th of Geo. III.), to purchase lands not exceeding ten acres, for the purpose of erecting a new parish church, two or more chapels, a minister's residence, &c., and for other purposes.

Under that act, the ground formerly purchased for the cemetery was vested in the vestrymen, who were authorised to appoint a treasurer, architect, and other officers; make contracts; raise money, either by annuity or tontine, to defray the expense of the intended buildings, and levy a rate not exceeding four-pence in the pound, to assist in discharging the same, in addition to the rents of pews, &c.; determine the burial fees, but not to reduce them to less sums than were already payable; appoint the salary of the minister; to set out and appropriate, in the new church and chapels, a certain number of seats for the gratuitous accommodation of the poor; and, generally, to carry all the provisions of the statute into execution. The new church, when consecrated, was to be named the *Parish Church of St. Mary-le-bone*, and have all the rights of the old one, which thenceforth was to be called the Parish Chapel.

Notwithstanding the building of so many proprietary chapels, the old church was utterly incompetent to ac-

commodate even a tithe of the increased population of its immediate vicinity. It was therefore resolved by the select vestry, in the beginning of 1813, to erect a chapel of ease upon a plot of ground between High Street and the New Road, directly fronting to the Regent's Park. A design was accordingly laid before the vestry by their architect, Thomas Hardwick, Esq., which conformed to the extent and shape of the ground, upon the south side of which a row of houses was intended to be erected. In consequence of the confined limits, and irregular form of the ground-plot, the wing building at the south-east end was projected to terminate the avenue, and to form an entrance facing High Street. The foundation was laid on the 5th of July, in the above year, and the fabric was proceeded with nearly to its completion. At that period, however, the work was stopped, and the vestry came to a resolution to convert the *intended chapel* into a *parochial church*. This occasioned a considerable alteration to be made in the original design, and particularly in regard to the exterior of the building.

The principal front, next the New Road, underwent a very important change, as a more extended portico and a steeple were substituted for the former designs, which consisted of an Ionic portico of four columns, surmounted by a group of figures and a cupola; and other alterations were made in order to give the edifice an appearance more analogous to the character of a church. It is to be regretted, however, that the appropriate bas-relief, which was evidently intended by the architect to have filled the panel at the back of the portico, and which was proposed to represent the entry of our Saviour into Jerusalem, should not have been placed there; as an ornament of that kind, well executed, would have added much to the grandeur of this front. The vestry did not think it advisable to have any alteration made in

the interior; but the erecting of houses on any part of the ground surrounding the church was abandoned, and the whole area was laid out in handsome and convenient avenues to the building: some portions of it have since been planted, and others disposed into garden plots.

The general design of St. Mary-le-bone church consists of a parallelogram, ranging north and south, having an hexastyle portico, with lateral projections or wings on the north or principal front; and additional buildings, diagonally disposed, at the south-east and south-west angles. The portico, which is raised on six steps, is composed of Corinthian columns (supporting an entablature and pediment), imitated from the Pantheon at Rome; and the same style of architecture is continued round the building, which is crowned by a balustrade. In front, the portico has six columns; and behind are two others, with corresponding antæ: there are, also, two columns in front of each lateral projection, with antæ to correspond behind them, as well as on each of the returns. Within the panels, or *caissons*, beneath the roof of the portico, are expanded flowers, stuccoed, and other ornaments; and in a panel immediately over the middle doorway, is the following inscription:—

THIS CHURCH WAS ERECTED AT THE EXPENSE OF THE PARISHIONERS,
AND CONSECRATED VI. FEB. A.D. MDCCCXVIII.

THE DUKE OF PORTLAND, }
SIR JAMES GRAHAM, BART } Churchwardens.

GEORGE ALLAN, }
JOHN RUSSELL, } Sidesmen.

Over each of the two other doorways is a large semi-circular-headed window; and the intervening space is the

vacant panel, intended for a bas-relief as already mentioned.*

From the roof over the vestibule, a steeple is carried up to the height of about 75 feet, or, from the ground, of 120

* The following judicious remarks on the general situation of porticoes, and of that of St. Mary-le-bone in particular, are from the pen of Mr. J. B. Papworth, architect, by whom they were communicated to the "Repository of Arts," &c., and printed in October, 1816:—

"The very ancient custom, in Christian countries, of placing the entrance to the west, and consequently the opposite end, appropriated to the communion-table, to the east, has in this instance been violated, and not without a great sacrifice of architectural beauty, that will be lamented by every man of taste as long as the church retains a vestige of its portico; which, however elegantly beautiful in form and arrangement,—and what portico is not so, that is judiciously composed from the fine authorities of ancient architecture?—must always fail to delight, because there is a total absence of that brilliant and diversifying combination of light and shade which it ought to have, and has not, by being placed to the northward. In this aspect a portico loses also much of its fitness, being originally rather intended as a protection from the rays of the sun, than from wind or rain, and here it is never visited by its beams in the winter; and even in summer, the beauties arising from reflected light, which the interior of a portico receives in every other aspect, is here obtained in a very limited degree. Thus, instead of delighting by varied effects of light, a picturesque display of shadow, and beautifully modified reflected tints, a portico, so situated, becomes stately sepulchral, gloomy, cold, damp, and cheerless. One document of antiquity certainly presents an example of a portico so situated, but that is the Pantheon at Rome, originally, perhaps, a Temple dedicated to Fire and the Sun, and its entrance so placed from some reason suitable to the tenets of the superstition: the portico was subsequently added, but the first approach retained; and although the great beauty of the portico is acknowledged, that it is so situated has always been lamented—notwithstanding the portico projects considerably, and the building is circular, both circumstances greatly in its favour. The error in placing the church of St. Mary-le-bone in this position, originated in the endeavour to thrust a large building into a piece of ground in all respects very inadequate

feet. There is an evident want of accordance between this and the portico; but the circumstance reflects not the least discredit on the judgment of the architect; who, being obliged to make his designs conform to the new arrangements for converting his building into a church, after it had been nearly completed for a chapel, could neither extend his basement nor elevate his work sufficiently for magnificent effect and harmonious proportion. The steeple consists of a sub-plinth and pedestal, 20 feet square, enclosing the clock, &c., and supporting a peristyle of ten Corinthian columns, which sustain a corresponding entablature. Above this rises a second story, of an octagonal form, surrounded by eight female statues, or caryatides, and surmounted by a cupola and weathercock. Two rows of semicircular-headed windows on each side, and a large Venetian at the east end, enlighten the interior. Over each doorway, in the middle of the angular buildings, to the south-east and south-west, is an ornamental niche; the antæ of these projections are similar to those in front of the church. The main entrance from the High Street is approached by five steps, which rise to the general level of the basement.

The interior of this edifice is capacious, and its disposition and arrangements are, probably, unique. It is magnificently fitted up; yet, from the peculiarities which will presently be noticed, it assimilates, perhaps, more closely to the character of a theatre than is generally thought to be consistent with the appropriation of a Christian church. This effect is produced by the galleries being in a twofold tier; by the diagonal recesses at their southern extremity;

to the object in view. A spot on the opposite side of the road would have given a proper aspect and greater space; and, being considerably more elevated, would have rendered this church doubly ornamental to the metropolis, and honourable to the parish."

and by the singular combination of the decorations of the *sacrarium* with those of the organ-case, which is placed immediately over, and unites with the altar part : it has, in the centre, a large transparent painting, by West, of the heavenly choir appearing to the shepherds ; the words "Glory to God in the highest, on earth peace, good-will towards men," are seen in the flood of light at the top of the picture. At the sides are Corinthian pilasters supporting an entablature, on which is a statue of an angel with a lyre. The gilt pipes of the organ, with their terminating clusters, which are disposed convexly, and are surmounted by urns, form wings to the transparency ; beneath which is a painting of the holy family, also by West, by whom it was presented to the parishioners : at the sides, in panels, between Corinthian pilasters, having gilt capitals, &c., are the Decalogue, Lord's Prayer, and Belief. All this part is of rich mahogany ; as are likewise the pulpit and the reading-desk, which are designed with great taste and finely wrought ; the former is sustained by a short fluted column, rising from a hexagonal plinth and base, and expanding into acanthus leaves and cherubim. At the sides of the organ are galleries for the charity schools. The area is handsomely pewed with wainscot ; and the double range of galleries, which extend along the east, west, and north sides, are constructed of similar materials. The galleries are sustained by slender shafts of cast-iron, enriched with gilt capitals ; but to the eye accustomed to the more graceful forms and larger dimensions of regular columns, these shafts appear extremely slight and deficient : it must be acknowledged, however, that where the saving of space, as in this instance, is an object of regard, such a mode of support is strictly appropriate. In front of the upper northern gallery are the royal arms and supporters of

George IV., neatly carved in oak. The side galleries terminate circularly towards the south; and ranging with each tier, but having distinct entrances, are the large recesses, or rather apartments, in the diagonal buildings before mentioned. These are neatly fitted up, and furnished with chairs, tables, and fire-places. The ceiling at the sides is slightly coved, and ornamented with a kind of cornice, displaying open roses and other flowers, within a guilloche bordering, &c. The middle part, which is horizontal, is disposed into panelled compartments, both square and circular; and in the centre panel is a large and handsome expanded flower.

Against the side walls, in various parts, are sculptured memorials, chiefly tablets of white marble, several of which are neatly, and even classically, designed. One of the most recent is a very handsome monument, by Westmacott, under the north gallery, in memory of the late Richard Cosway, Esq., R.A. Here, within a concave circle, surrounded by small figures of angels, is a large medallion of the deceased, in bas-relief: scroll ornaments are sculptured at the sides of the pedestal, which is thus inscribed:—

To the Memory of RICHARD COSWAY, R.A., Principal Painter to His Royal Highness George Prince of Wales. He died July the 4th, 1821, aged Eighty Years. His widow, Maria Cosway, erects this Memorial.

The columns and ornamental parts of this fabric are of Portland stone; the walls are of brick, coated with Roman cement. The expense of the building, including the costs incurred by the alterations from the original design of a chapel, was about £60,000.

In the accompanying print is represented the elevation of the north front of this church, with its lateral projections;

and the ground plan, in which the different staircases to the galleries, &c., are distinctly exhibited; together with the situation of the robing and vestry rooms, disposition of the pewing, forms of the vestibules, &c. The body of the church is 86 feet 6 inches in length, and 60 feet in breadth. Its exterior height, to the coping of the balustrades, is 52 feet 5 inches; its breadth, to the middle of the flanking columns, is 96 feet.

E. W. BRAYLEY.

THE remarks made by Mr. Papworth, and given in the preceding note, extend no further than to the aspect of the portico, which is certainly the reverse of favourable, yet the disadvantage attending it might have been to a certain extent counteracted by making a break in the hind wall of the portico, with two columns supporting the architrave, so as to form a recess for the centre doorway; by which means the depth of shadow so produced would have served to give relief to the rest. This would perhaps have rendered some further modification of the plan necessary, inasmuch as it would have required the tower to have been set back the width of an intercolumn, or the depth of the recess; a circumstance, however, that would have proved rather favourable than not to the portico itself. But besides the disadvantageousness of aspect, for which the architect is of course not answerable, there are faults in the design, which he might easily have corrected. One of these consists in the three doors being all of the same height, whereas, had the centre one been made loftier, so that its cornice coincided with the string-course above it, not only would the monotony now observable have been avoided, but that doorway would have

acquired the importance due to it as a central feature; and, at the same time, the greater height thus bestowed upon it would, by breaking the present horizontality, have occasioned an agreeable contrast to the lines of the entablature, and likewise an accordance with the outline of the pediment. The tablet placed over that door goes but a very little way towards remedying the defect here adverted to, for if at first it seems to give something like increased height to the general form, it causes the doorway itself to appear overloaded and depressed. Equally, or still more objectionable, are the windows over the side doors, both as regards the character given them, and their situation in the composition. In consequence of their being arched, they clash very disharmoniously with the style aimed at in the portico; and in the next place, they have the effect of causing the centre of the upper part of the wall to appear blank, and the spaces corresponding with the extreme intercolumns, where both repose, and an expression of solidity are desirable, to look both crowded up and cut up, besides very disagreeably breaking the line of the lower level of the capitals of the columns, and producing higher points than elsewhere, in situations the very reverse of where they ought to be. Neither are they at all excusable on the plea of necessity, since these windows could just as well have been placed at the returns of the front, or it would have been still better to have dispensed entirely with side windows to the gallery staircases, and to have lighted those parts of the interior from their ceilings.

EDITOR.

ST. PANCRAS.

FROM the great interest of the subject, and the considerable degree of public attention which this church has obtained, it has been thought advisable to narrate a few historical particulars of the parish of St. Pancras; and also to give a short account of the ancient Athenian temples which suggested the form, arrangement, and general enrichments of the edifice here illustrated.

This extensive and very ancient parish is in length, from south to north, or from the lower end of Tottenham Court Road to Ken or Cacu Wood, near Prospect Hill, Hampstead, four miles and a quarter; its breadth from west to east, or from Primrose Hill to Maiden Lane, is rather more than one mile and a half; and its circumference is upwards of eleven miles and a half.

Within the last fifty years the houses and population of this parish have received a vast augmentation; and it may rationally be assumed, from the great and progressive extension of the metropolis towards the north, and from other circumstances, that the whole of its expansive site, which includes upwards of 3,000 acres, will be entirely occupied by buildings and garden-grounds, before the close of another century. The hamlets of Kentish Town and of Highgate, about one-third of the latter of which is in this parish, are of remote origin, though both of them, and particularly the former, have been greatly enlarged within the

last hundred years; but those of Camden Town, Somers Town, and almost the whole of Tottenham Court Road, with the new streets and squares on the Bedford, Southampton, and other estates, in the vicinity of the New Road, may be said to have grown up during the last forty years; and the buildings in this, as well as in various other parts of the parish, are still in a state of rapid increase.

There is a vulgar tradition that St. Pancras church was the mother-church of St. Paul's Cathedral;* and it is a curious fact that there are four prebendal stalls in that cathedral which derive their names from manors or estates in this parish, viz.:—St. Pancras; Cantelows, Kaunteloe, or Kentish Town; Tothele, Totenhall, or Tottenham Court; and Ruggemere, the site of which is not at present known, although Norden, so lately as Queen Elizabeth's reign, mentions it as a seat of one of the prebendaries. The corps of the prebend of St. Pancras consists of about 70 acres within this parish; and the rectory, in very remote times, belonged to it, the old church being situated within the prebendal estate.

In 1801, this parish contained 4,173 inhabited houses, which were occupied by 7,376 families, of whom 3,779 were chiefly employed in trade, manufactures, &c. The number of houses uninhabited was 253. The population amounted to 31,779; of whom 14,009 were males, and 17,770 females.

In 1821, the inhabited houses had increased to 8,824, which were occupied by 16,382 families, viz., 377 families, who were chiefly employed in agriculture; 8,752 in trade,

* St. Pancras has been erroneously reputed to be the first church in which the Catholic rites were solemnized in this country; most probably through some mistake in connecting its history with that of St. Pancras chapel at Canterbury, wherein St. Augustin is said to have first celebrated mass.

&c.; and 7,223 not comprised in the two preceding classes: there were 181 houses building, and 400 uninhabited. The total number of persons was 71,838; of whom 31,796 were males, and 40,042 females.

From these statements it will be seen, that both the buildings and the population had been more than doubled within twenty years; and they are now probably increasing in a still greater ratio.

Until the commencement of the present century, all the parochial affairs of St. Pancras were administered by officers chosen by the inhabitants in open vestry; but as the parish became more populous and more affluent, the upper classes, by their superior influence, obtained an act of parliament in the year 1804 (which was amended and enlarged in 1805), vesting the general management of the parish business in 103 directors, who, with the exception of the vicar for the time being, and of two nominees appointed by the Lord of Totenhall, or Tottenham manor, were to hold their places for life, and the vacancies to be filled up by themselves. Under these acts the parish was principally governed till 1819, in which year, May the 19th, the remaining rights of the inhabitants, generally, were by another act of parliament transferred to a *select vestry* of the parishioners.

In the year 1812, an attempt was made by the late vicar and other persons, to obtain an act for the erection of a new church; but from the opposition of a part of the directors, &c., that attempt proved unsuccessful. The necessity of some increased accommodation was, however, obvious, for the old church would not conveniently contain more than 262 persons; and it was more particularly urged by the higher classes of parishioners, who, residing in the neighbourhood of the new squares, wished for a more

dignified and capacious structure in their own immediate neighbourhood. In July, 1815, therefore, a meeting of nearly 200 principal housekeepers assembled, and formed a committee, with instructions to propose, and proceed to obtain an act of parliament for building a new parish church, and a new parochial chapel, and for other measures relating to the same.

The necessary course being pursued, an act for the above purpose was finally passed on the 31st of May, 1816, by which act the trustees were empowered to raise the sum of £40,000 on mortgage, annuity, or otherwise, and to levy rates for the re-payment of the same, but not exceeding the sum of four pence in the pound; to appoint architects and other officers,—make contracts,—purchase ground, not exceeding three acres, for the new church and chapel, and to have vaults or catacombs made under them (but no graves*), with authority to sell the same, “as freehold of inheritance in fee-simple,” and to fix the fees or rates of burial in the vaults; to let pews, &c. The new church, when consecrated, to be called the *Parish Church of St. Pancras*, and to be vested with all the rites of the old church, which is afterwards to take the name of the *Parish Chapel*: the new chapel to be called *Camden Chapel*, but not to be commenced till after the completion of the church. The vicar and his successors to appoint assistant ministers for the said chapels, with annual salaries of not less than £150, nor not exceeding £200, which salaries are to be paid by the trustees: no christenings to be permitted in the chapel without the special leave of the vicar, who is to appoint the respective

* The practice of interring human bodies within churches, and in contiguous cemeteries, in such a metropolis as London, is injudicious and lamentable. The clause in the above act is therefore hailed with pleasure and hope, as a prelude to the entire abolition of the practice.

clerks, the salaries of whom are to be fixed and paid by the trustees. *Free seats* to be set out in the galleries and body of the new church and of the chapels for the use of the parishioners; which seats are not to be less than one-third of the total amount of sittings, including those appropriated to the charity and free schools. No vestry or other meeting to be held in either church or chapel.

The expenditure of the whole sum appointed to be raised by the above act, and by other circumstances, led to a second application to parliament, and on the 6th of April, 1821 (1st and 2nd Geo. IV., c. 24), another act was passed for altering and enlarging the powers of the former act. Under this the trustees are empowered to increase their number by the election of four more persons duly qualified, although not resident within the parish; and the select vestrymen to appoint ten persons as trustees, but not of their own body, in addition to the other trustees, and with similar authority.

Soon after the passing of the first act, in 1816, a committee of the trustees was appointed to procure a proper site for the intended church; and early in the year 1818, a plot of ground on the east side of Euston Square, and south of the New Road, containing one acre and eight perches, was purchased for the sum of £6,695, of the trustees of Lord Southampton. In April following, designs were advertised for, and premiums offered for the three best. On the 21st of May thirty designs were presented, and on the 1st of June three of them were selected for the premiums; namely, 1st, Messrs. W. and H. W. Inwood, £100; 2nd, Mr. Bedford's, £50; 3rd, Mr. Rickman's, £30.

On the 6th of June, the Messrs. Inwoods were appointed architects for the new church; and on the 11th of July, a building committee of nineteen persons was formed to

superintend the execution of the design. On the 3rd of May, 1819, the architects' estimate of expenses for the building (including sundry alterations and improvements on their original plans) was presented and approved of. In the ensuing months of April and May, contracts were entered into with the following persons :—

	£	s.	d.
Mr. Isaac Seabrook, for building the church.....	42,253	0	0
But this was eventually increased, for alterations } and additional work, in the sum of }	3,518	10	0
Making together.....	£45,766	10	0*
Messrs. Brown and Young, for scagliola columns } at the east end, interior }	742	16	2
Messrs. C. and H. Rossi, for terra-cotta orna- } mental work }	4,300	0	0
Amount of contracts	£50,809	6	2

In excavating for the foundations, it was discovered that the upper layer was of gravel to the depth of about six feet, then a stratum of yellow clay about two feet in thickness, and under that a remarkably fine and hard blue clay, which, it is probable, extends to the depth of seventy feet before there is any water.

The building was commenced on the 1st of May, 1819, and on July the 1st, the first stone was laid by the Duke of York. The whole of the foundations, up to the level of the portico paving, were completed during the same year. The

* Viz :—For the building, £42,253 ; for wainscot pews, instead of deal, £1,079 ; for additional work to the western doorways, £180 ; for two stone staircases, instead of oak, £186 ; for alteration to free seats, £175 ; for varnishing pews, £137 ; for men attending furnaces and fires, £99. 10s. ; for iron railing and stone curb to enclose the ground, £1,657.

walls, up to the roof, were built in 1820. In the following year, the building was roofed in, the tower and portico completed, the catacombs formed, and the interior considerably advanced. All the works were finished in the month of April, 1822; and on Tuesday, the 7th of May following, the new church was consecrated by the Bishop of London, the sermon being preached by the Rev. Dr. Moore, Vicar of St. Pancras. The expense of the consecration was £272. 14s. 7d.*

*General Particulars of Charges for Erecting and Fitting up
St. Pancras Church.*

	£	s.	d.
Expense of ground	6,695	0	0
Railing and curb, enclosing same	1,657	0	0
Building expenses, including drains, and forming grounds } £66,904 18 1			
Deduct drawback on excise and custom duties	3,653	11	7
	<hr/>	63,251	6 6
		<hr/>	£71,603 6 6
Fittings up :—Upholsterers' and cabinet work	1,025	18	2
Gilding.....	154	12	0
Velvet hangings to pulpit and reading-desk	567	17	1
Organ, by Mr. Gray.....	1,050	0	0
Clock and bells.....	978	12	5
Warm-air stoves	305	0	0
Register stoves, fenders, and fire-irons	50	10	6
Gardeners' work, laying out ground	251	0	0
Communion plate	697	11	0
		<hr/>	£76,679 7 8
		<hr/>	

* Three parochial chapels are now built—viz., Camden Chapel, in the New Road, between Camden Town and Kentish Town, which has a semi-

The design of St. Pancras church having been formed on ancient examples of Athenian architecture, it may not be uninteresting to preface our description by a few particulars respecting the buildings which were chosen by the architects for its immediate prototypes, viz, the Erechtheum, a double temple, on the Acropolis of Athens, dedicated to Minerva Polias, and Pandrosus; and the octagon Tower of the Winds, near the Acropolis, but in the lower part of the city of Athens.

The Erechtheum is divided nearly equally into two parts: the eastern wall, as being from its aspect the most sacred, was appropriated to the goddess Minerva, in her character of protectress of the city; and the western part to the nymph Pandrosus. Vitruvius describes it as ingeniously varying in its plan from the usual parallelogram, namely, in being extended and enriched by lateral porticoes to the right and left of the main structure. It is the most ancient temple of the Acropolis, and is admitted to have been built when Ionic architecture was at its meridian. Its most remarkable features are,—the rich hexastyle portico on the east, or principal front; the remains of a magnificent doorway under the northern portico; and the lateral portico on the south, which is peculiarly characterised by its highly enriched entablature, sustained by female statues of distinguished Athenians, in imitation (probably) of the statues

circular portico; one in Regent Square, adjoining Sidmonth Street; the third in Somers Town. That in Regent Square is "Grecian Ionic," with an hexastyle portico, presenting, in its columns at least, a singular and singularly beautiful specimen of that order. The bases, shafts, and capitals of the columns, differ materially from all other varieties. The flutings of the shafts is rather produced by ridges forming the fillets, than by channels forming the flutes, consequently the shafts may more correctly be termed striated.—EDR.

of priests, so used by the Egyptians to support entablatures in their sacred buildings.

This temple, which furnished the model for the cella or body of the new church, was originally consecrated to Neptune, but subsequently to Erechtheus, one of the first kings of Athens, who dignified his reign, and benefited his country by useful institutions. The eastern division was more particularly used for sacrifices to Neptune, Erechtheus, and Minerva Polias, the protectress of Athens; and the statue of this goddess, in olive wood, was preserved there. Its floor was eight feet above that of the Pandroseum, or western division, with which it communicated; and which was so called from having been dedicated to Pandrosus, one of the three daughters of Cecrops, the founder of Athens. Within the Pandroseum was the olive-tree, fabled to have been produced by Minerva when contending with Neptune for the patronage of the city. The portico on the south had a staircase in it leading down to the Pandroseum, and a doorway at the bottom of the stairs, opening to the temple.*

The temples of the ancients were almost, without deviation, devoid of any surmounting building or crowning story. Pausanias, the Grecian topographer, however, mentions a very ancient temple of Venus, at Sparta, which had another building raised upon it, as it should seem, for the purpose of making it additionally ornamental. But though there

* Various interesting details relating to this temple will be found in Stuart's "Antiquities of Athens;" and further illustrations, by H. W. Inwood, have been published in a folio volume, entitled the "ERECHTHEION." It also forms the subject of a long architectural and archæological dissertation, accompanied by fourteen engravings, in Wilkins's "Prolusiones Architectonicæ," Part I.—EDIT.

is nothing in Grecian architecture of a character corresponding with the tower or steeple of a Christian church, that appendage has become such an essential feature in our sacred edifices, that no design, however elegant, would obtain favour wherein it was omitted. The architect, therefore, who forms a composition on examples of Greek or Roman origin, has the great difficulty to encounter of making the prevailing lines of his building, which are necessarily horizontal, assimilate with the vertical lines of the tower. Notwithstanding this, he is obliged to conform to what long-established custom has rendered necessary, at the hazard of destroying the lineal harmony of his design by discordant associations. The only Grecian building that bears any analogy to the towers of our churches, is the Athenian Tower of the Winds, which is of an octagonal form, and has been adopted, in its general character, for that of the present edifice. It is principally remarkable for the simplicity and plainness of its elevation, crowned with an enriched deep frieze and an ornamented circular roof; the frieze is sculptured with volant figures of the eight principal winds. On two sides, in the lower part, are small porticoes, formed of an order of the simplest species of Corinthian; the same, it would appear, as the Corinthian order invented by Callimachus.

The plan of this church bears a close affinity to that of the ancient temple; and, like that, it is raised on three steps, for the purpose of giving it an appearance of stability and foundation. On its western, or principal front, is a hexastyle portico, sustaining an angular pediment, and including, like the original temple, the whole extent of the elevation in its range; the colonnade, also, is projected in a similar proportion; and the enriched doorways, under the

portico, are faithfully constructed in imitation of the eastern and northern entrances to the ancient fane.*

The upper windows on the sides and eastern front of the church are of the same proportion and form as those of the ancient temple; and the whole of the entablature, the ornaments, and the mouldings of the antæ, terminating the angles of the eastern and western fronts, are continued along the sides of this edifice exactly as in the original. There is a variation, however, in the lateral porticoes towards the east, which in the original are essentially different from each other, both in design and extent; circumstances that may be partly accounted for by the inequalities in the level of the rock whereon they are built: here, they are both uniform, and made to correspond with the southern portico of the *Pandroseum*. Four statues of females of colossal size, on each side, stand on a continued stylobate, in the middle of which are folding-doors of iron, closing the entrances to the vaults or catacombs beneath the church; each figure bears an ewer or water-jug in one hand, and has the other resting on an inverted torch, the common emblem of death.† The cornices are studded with lions heads, and within each portico stands a large sarcophagus.

The eastern front has a semicircular termination, and in

* Permission was obtained at Athens by Mr. H. W. Inwood, one of the architects of St. Pancras church, to take complete casts of all the ornaments of the above-mentioned doorways; which casts, together with several marble fragments of the eastern doorway, that were discovered on excavation, were brought by him into this country, and from them the western doorways of the new church were designed, in exact conformity to those of the ancient temple.

† The above figures are of *terra cotta*; they were formed in pieces, and cemented together round pillars of cast-iron, which in reality support the entablatures.

that respect it varies from the ancient temple; it is ornamented by semi-columns and antæ, but the capitals of the latter are not continued, as on the side walls; the angular termination of the roof is similarly enriched to that of the pediment. Imitations of Greek tiles, in terra cotta, are ranged along the coping of the side walls, as well as round the circular part of the east end.

Two principal compartments form the design of the tower, each consisting of an octangular peripteral temple, composed, as already stated, on the general model of the ancient Tower of the Winds. The lower temple rises from an elevated sub-basement, which is continued up from the walls of the pronaos, or centre vestibule of the church: its cella encloses the bells, and has openings, with ornamental louvre-stones, for the egress of sound, towards the four cardinal points. The exterior columns are placed at the angles of the polygon; and on the western entablature is a clock-dial, with surrounding Grecian ornaments. The cella, by its continuation considerably above the colonnade, forms the sub-basement of the small upper temple, which, with the exception of having a continued portico or peristyle going round it, and of a variation in the enrichment of its frieze and crowning ornaments, bears a very near resemblance to the Tower of the Winds; in lieu, however, of the triton and wand in the original, the symbolical representation of the wind, which terminated the composition, a cross, the great emblem of Christian worship, has been here substituted.

The interior of this edifice is approached by three doorways only, all which are ranged under the western portico, for the purpose of preventing cross draughts of air within the building, as well as contrary currents of persons. The two side doorways open into vestibules for the use of the

galleries and side aisles of the church; a large and handsome expanded flower, stuccoed, forms the central ornament of each ceiling. The middle doorway opens into a lofty octagonal vestibule, presenting the internal effect of the Tower of the Winds: it is lighted by small windows, partially glazed with tinted glass. The door-cases are very highly enriched, their different members being ornamented with the rose, lotus, honeysuckle, and other classic adornments. The principal entrance into the body of the church opens from this vestibule.

The interior, which is 60 feet wide, and 117 feet in length, is designed in imitation of the general plan of ancient temples; but with some alterations, for the purpose of adapting it to opposite customs, and to a different mode of worship. A peristyle, of eight columns on each side, with six additional columns flanking the approach from the west, support the galleries, which are continued along the north, west, and south sides. The altar part, or *sacrarium*, consists of a tribune, resembling the half of a circular Ionic temple, enriched with six scagliola columns, which are raised on a sub-basement, and support an architrave and ceiling above: on the latter are reliefs of the sacramental cup and Grecian ornaments, splendidly gilt. The columns are formed of timber, covered with scagliola, in imitation of *verd antique* marble, the interior columns of the Eretheum having been found to be of marble of that description. Beneath the windows are the Decalogue, Lord's Prayer, and Belief, inscribed on plain tablets of statuary marble. This recess has three windows. The ceiling of the church, which is horizontal, is divided into numerous panelled compartments, or *caissons*, ornamented with expanded flowers, in plaster; some of them in bold relief, and others deeply sunk within the panels: this was designed as an imitation of the manner

of decorating the timber ceilings of ancient temples. In the western gallery is a large organ, and in front are the royal arms of George IV. At this end, in recesses, elevated over the side vestibules, are the seats for the parochial free-schools, which are approached by small private staircases, in order to prevent an interference with the principal staircases. The sashes, casements, &c., of the window openings, are all of cast-iron, glazed with ground glass; and within each is a rim of coloured glass, ornamented with the Grecian honeysuckle. The pewing of the galleries, as well as in the area, is of wainscot; and the organ case is also of the same wood. Both the pulpit and the reading-desk, though dissimilar, are designed in a style of chasteness and simplicity; they stand opposite to each other, between the easternmost columns on each side of the church, and are remarkable from having been constructed out of the remains of the Fairlop Oak:* the wood is finely grained, and has been highly polished. The church contains convenient sittings for 2,500 persons.

On each side of the church, at the east end, are small doorways communicating with the lateral buildings; that towards the south is appropriated to the use of the minister, as a robing-room, &c.; and that on the north for the celebration of marriages, christenings, and other religious ceremonies: in the latter, which is a tetrastyle, or four-columned room, are closets for the safe keeping of records, plate, and other valuables: both these apartments have entrances from the exterior.

* This memorable tree stood in Hainault Forest, in Essex, about one mile from Barking side. Gilpin, in his "Remarks on Forest Scenery," acquaints us, that "the tradition of the country traces it halfway up the Christian era." Its roughly-fluted stem was about nine yards in circumference, and it had eleven vast arms, spreading somewhat like those of a beech, and shadowing an area of 300 feet in circuit.

The church is warmed and ventilated on Silvester's principle, by which heated air is admitted by apertures in an ornamented skirting under the pews. The sepulchral vaults, within the sub-structure, are precisely the same as those in similar situations; they are entered by granite steps, from the outside, as shown in the ground plan, leading into a vestibule, or chamber, painted black to accord with its destination, in which the last ceremonies of burial are administered, previous to the final removal of the dead to the allotted vaults. A circulation of air is maintained through them by means of exterior openings and circular gratings of cast-iron. These catacombs range under the whole extent of the building, and are calculated to contain 2,000 coffins.

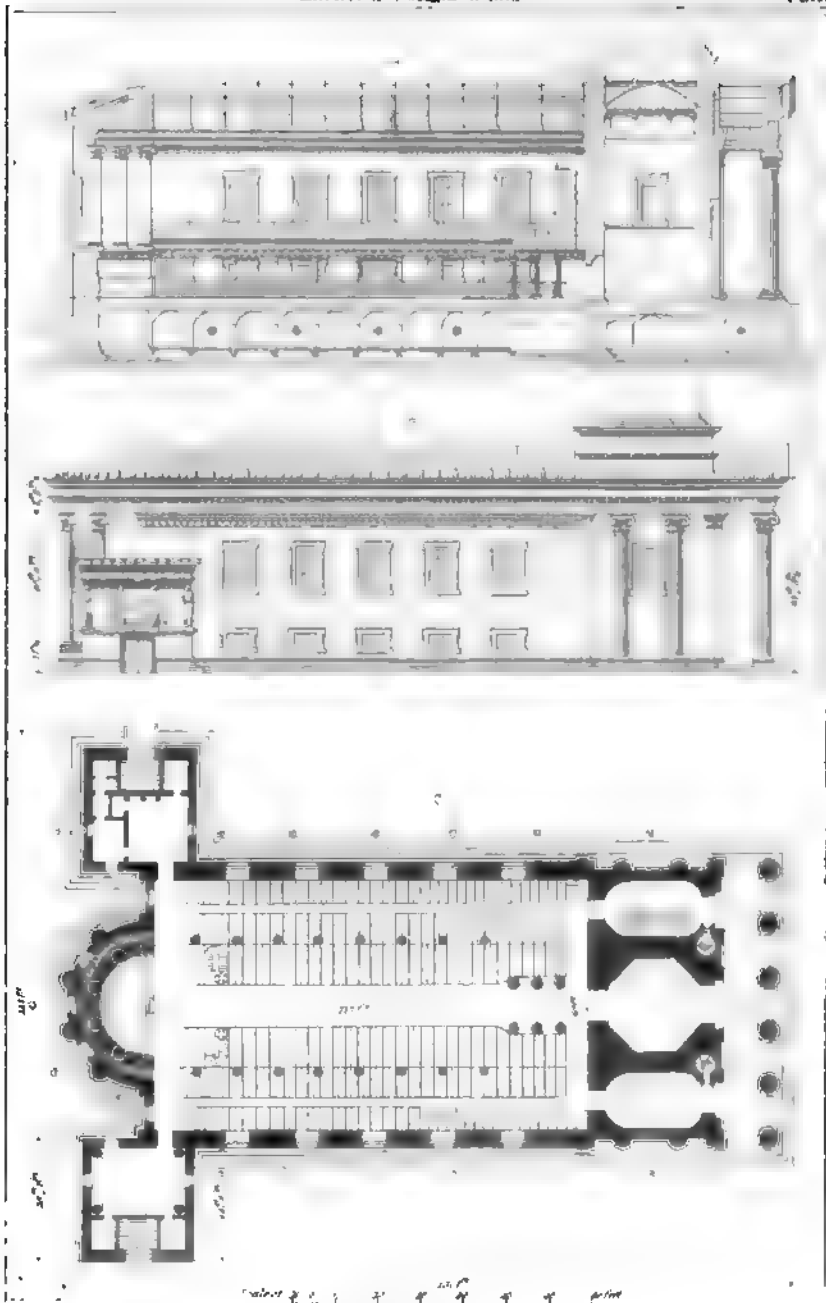
The body of this edifice is built with brick, and completely faced with Portland stone, of from five to seven inches in thickness. The portico, and the tower above the roof, are wholly of Portland stone; so also are the sarcophagi. The roof is covered with lead. The capitals to the columns and antæ, and all the external ornaments, enriched mouldings, &c., are of *terra cotta*. Between five and six tons of wrought-iron, in chain bars, and other necessary ties, besides strong copper cramps, and joggles of great weight, were used in the construction of the tower. The shafts and bases of the six small fluted columns, under the west gallery, the cores, three inches in diameter, of the columns of the other galleries, and the doors to the strong rooms, or closets, are all of cast-iron. From twelve to fourteen tons of wrought-iron were likewise used for straps, ties, bolts, nuts, &c., in the different parts of the building, where such securities were deemed necessary.

The accompanying prints will clearly exemplify the forms, proportions, arrangement, and architectural enrichments of

the church. Plate I., A., shows the longitudinal section from east to west, looking south. B., the elevation of the north side, with only the basement of the tower. C., ground plan of the whole church, on which some of the principal measurements are figured. The steps, at the two wings at the north-east and south-east corners, are the approaches to the vaults or catacombs, which are ventilated by six circular apertures, with iron gratings, on each side of the church, and five at the east end,—these are indicated in the ground plan. Plate II., A., shows the section of the east end, cut through the wings, with the steps to the vaults. B., exterior elevation of the same end. Plate III., elevation of the west end, with the wings at the east end. This plate displays the form, proportions, and character of the portico, and also those of the tower: the tympanum of the pediment is plain, but the trustees of the church have had it in contemplation to ornament it with appropriate sculpture.

E. W. BRAYLEY.

WHATEVER may be alleged against some of the combinations it presents, this church stands unrivalled as a correct example of the richest and most graceful variety of the Hellenic Ionic style; we say *style*, in preference to order, because it embraces so many distant modes, some of which have little else in common than their family characteristic, the voluted capital, and even that marked by striking differences, both in its mass and details. Previously to the erection of this building we had, with the exception of that at the India House, hardly a single Ionic portico of any note in the whole metropolis—certainly no instance of one applied to a church—since for such purpose preceding architects seem invariably to have had recourse to the Doric

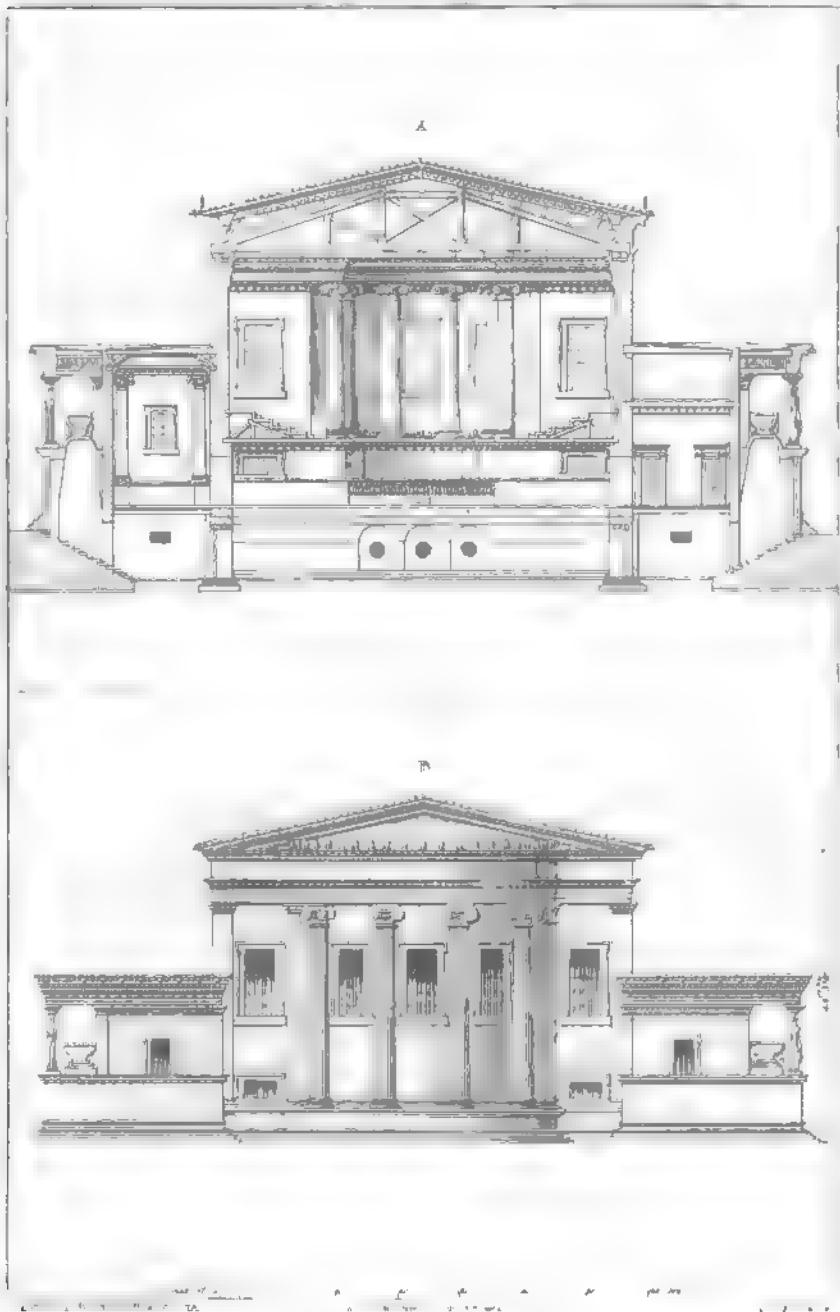


Scale of Feet 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

DESIGNED BY J. H. WOOD, ARCHT. 1844

PLANNED BY J. H. WOOD, ARCHT. 1844

John Wood, Architectural Library, St. Hugh's, Barn



A. SECTION ON THE EAST END.
B. ELEVATION OF THE EAST END.

John Wolfe Architectural Library 39 High North



Fig. 1. View of the front of the building.

The drawing is the property of the British Museum.

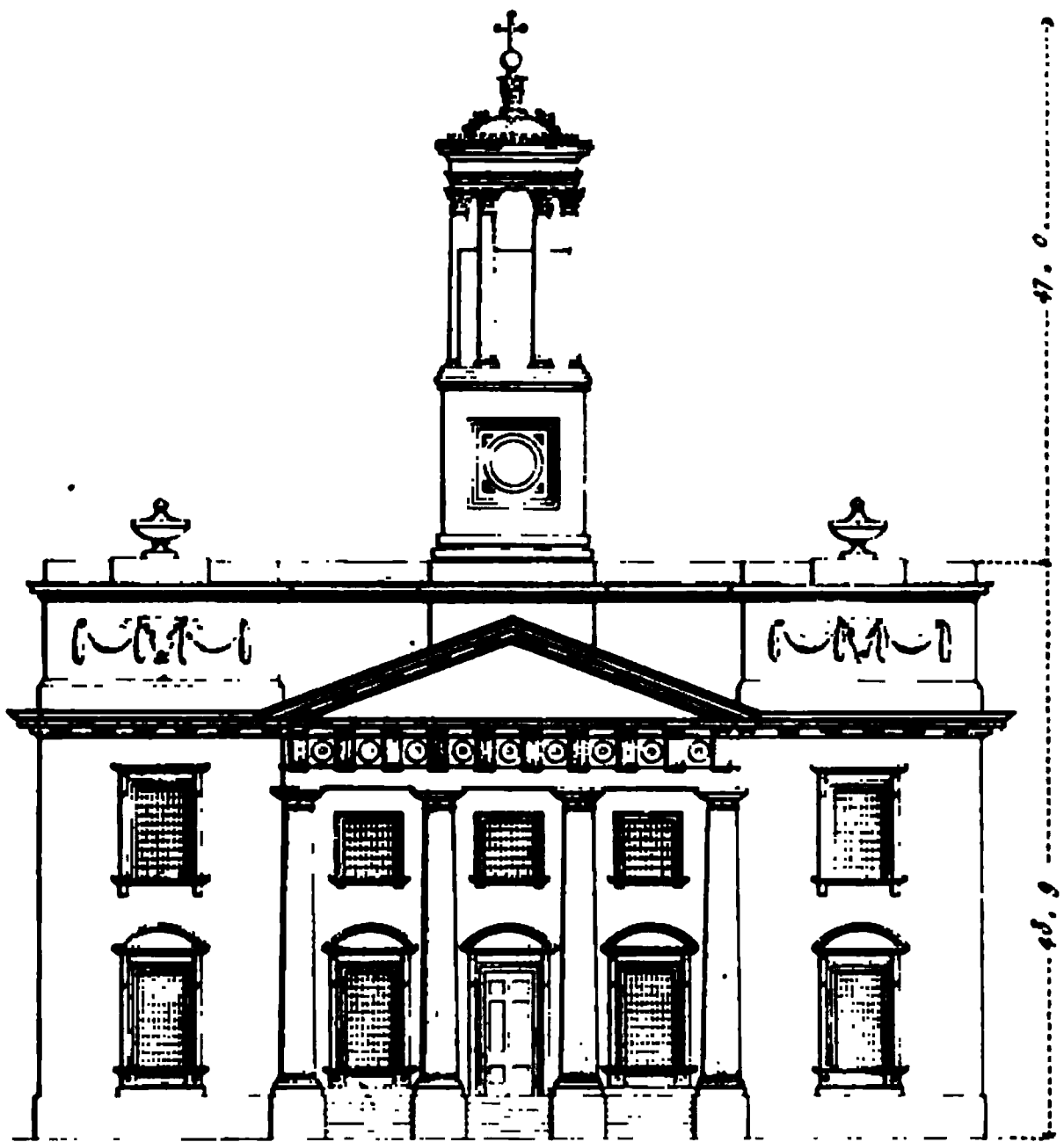
or Corinthian, in which, perhaps, they showed their judgment; for the Ionic known to us before that from Greece was introduced here, was the most insipid and inelegant of the orders, although complimented with the epithet due only to that from which it proved its descent, by its egregious falling off from it.* But were it on no other account, this church would stand pre-eminent among its predecessors and contemporaries for the classical air of its portico, in which no quotidian features are allowed to obtrude themselves; while the three doors are of such exquisite design and admirable execution, that they serve as a climax to the beauty of the whole façade. They are, in fact, specimens of the most refined taste in detail and embellishment. Would that a tithe of the praise could be extended to the side elevations, where, had there been no more than the upper range of windows, that might have been tolerated; but the small oblong ones beneath them are decidedly injurious to the design, marring its Grecian physiognomy. The east end presents both a pleasing and appropriate deviation from the ancient temple plan, and the roof of the projecting hemicycle combines agreeably with the pediment; still the effect would have been all the better had there been only the three centre windows. The low square wings, attached at the angles, give play and variety both to the plan and elevation; at the same time, they do not interfere with the outline of the principle mass. In themselves, these features are exceedingly beautiful, and a very commendable adap-

* Robert Adam was, we believe, the very first who forsook the degenerate and meagre Italian voluted capital, and made some approach toward luxuriant development of form, exhibited in Grecian specimens. Yet he himself has told us, that he considered the latter as somewhat "too heavy;" and, therefore, adopted a medium character between those of the respective styles.

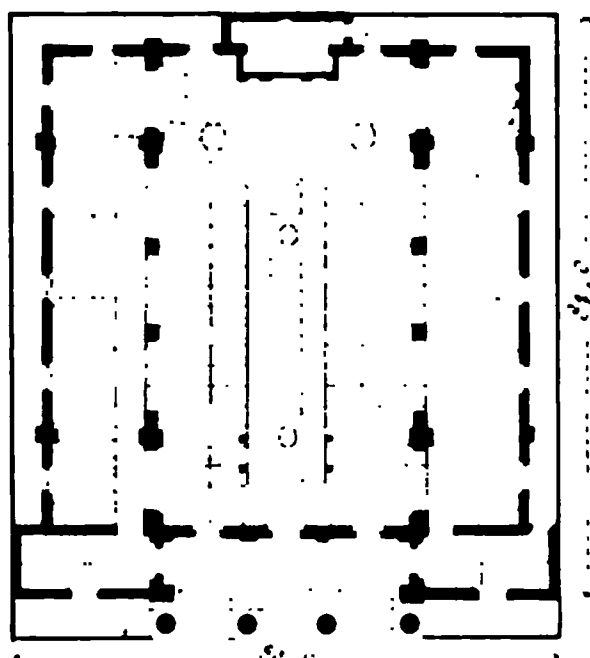
tation of one of the choicest architectural relics of classical antiquity. The chief thing to be objected against them is, that the architect has not connected them with the body of the edifice, by carrying on the mouldings of their antæ as a sort of string-course along the side elevations, and resting the windows upon it, which would have required these latter to be raised but a very little higher than what they now are.

EDITOR.

EDIFICES OF LONDON--CHAPELS



2' 0" 7' 0" 4' 0" 3' 0"



2' 0" 7' 0" 4' 0" 3' 0"

St. Martin's Church, Chesham, Bucks.

ST. PHILIP, REGENT STREET.

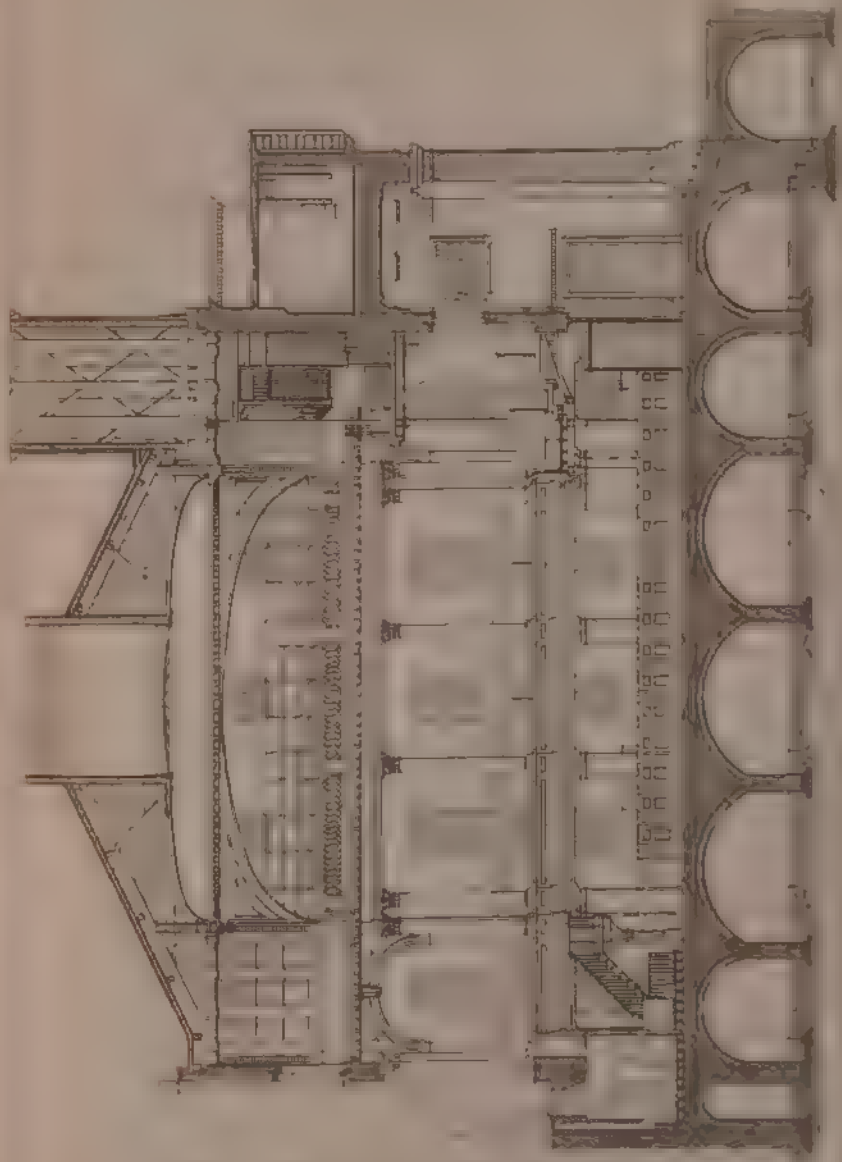
THE erection of edifices for public worship, according to the established religion, was among the foremost of the improvements suggested by the plans for the *new street*, or that general line of communication reaching from Pall Mall to Portland Place. Indeed, the portions of London and Westminster in that neighbourhood were then so deficient in dignified sacred buildings, and so sparingly decorated with towers, spires, or turrets (the outward characteristics of the Christian piety of a people), that a stranger, viewing its nakedness at a distance, might be tempted to conclude that religion had not yet visited their abodes, as no sufficient indication was raised to mark its observances. He might, at the same time, as reasonably doubt if taste were not also an alien there, because every architectural means of beauty were absent that give grace and splendour to cities; and without which, all would appear to be mere accumulations of dwellings, unvaried in themselves, and destitute of the power of exciting interest or admiration.

These deficiencies had long been considered as disgraceful to this westward portion of the metropolis, otherwise honoured as it is by the residence of our chief nobility, and by men of the highest respectability and of the greatest wealth: when, happily, legislative policy joined issue with the opportunity of the new street improvements, and which were further encouraged by the fostering influence of the crown.

Thence parochial churches and chapels have sprung up before our eyes, towards rescuing the reputation of its inhabitants from the merited stigma, and to which it was the more obnoxious, because opportunities had occurred, and had not been seized, by some parishes that were well enabled to profit by them, in erecting suitable manifestations of their religious observances—of their veneration for architectural beauty, and of their respect for the architectural reputation of the metropolis.

St. Philip's Chapel is situated on the western side of Regent Street, between Charles Street and Jermyn Street, and, being in connexion with other buildings, presents its entrance elevation only to the spectator. It was erected under a warrant from the crown, at the recommendation of the Lords Commissioners of His Majesty's Treasury, and completed without the assistance of parochial rates; and, consequently, without the cost becoming at all burdensome to the parish. To effect this desirable purpose, the chief parishioners advanced money to the amount of about £6,500, which sum was to be repaid by instalments out of the proceeds of the pew rentals. A farther sum was also raised by granting leases of several of the pews; and, as it was intended to accommodate the public by a greater proportion of free seats than was afforded by any similar building, the Church Commissioners appointed by Parliament granted the addition of £2,000; and on the completion of the edifice, its funds were further increased by several donations, as recorded on tablets within the chapel. Its entire cost was about £15,000.

The first stone of this edifice was laid on the 15th of May, 1819, and the building consecrated on the 4th of July, in the following year. It was erected from the designs, and under the superintendence of G. S. Repton,



architect, with the exception of the tower, which is a copy from the Choragic monument of Lysicrates at Athens, and, by desire, substituted for the cupola of the original design. Being a parochial chapel in the parish of St. James, to which saint the church is dedicated, it was suggested, that, as in the calendar St. James's day is also devoted to St. Philip, the chapel should be dedicated in honour to his name.

The elevation consists of a portico executed in Bath stone, of four fluted columns, an entablature, and a pediment, the cornice of which is continued along lateral, or wing additions, and which are finished by an attic concealment of the roof, ornamented by symbols of ancient sacrifices. The bases of the columns, and a portion of the shafts, are externally of cast-iron, intended to prevent the injury to which they would otherwise be liable, and these are erected upon sub-plinths of granite: a series of steps is placed between the columns by which the level of the chapel is approached, and which is necessarily somewhat above the pavement of the street, on account of the arched vaults beneath the building. The tower rises in the centre, but is wholly in the rear of the portico, and with the exception of these, the chapel is chiefly executed in brickwork, and the east front coated with an oil stucco, commonly called mastic, or Hamlin's cement. The tower is constructed of timber framing, covered with sheet iron, on which the cement or stucco is laid; and being so constructed, the area of the chapel is not encroached upon by the foundations necessary to a more solid and weighty superstructure.

The interior of the chapel, which is capable of containing nearly 1,500 persons, is about seventy feet square; added to which, upon the plan, are the portico, staircases,

robing-room, and the loggia. It contains two principal side galleries, and one to the eastward, opposite the altar, above which, is the organ and children's gallery. There are also galleries for free seats over those of the sides, and of a corresponding width.

In point of accommodation this chapel is, in some respects, peculiarly arranged;—the pulpit and reading-desk, situated on each side of the communion-table, so that the view of the service there is as little interrupted as possible, are approached from the robing-room by doors on the right and left, immediately at the end, on each side of the altar: indeed, the pulpit stairs commence in the clergyman's pew, so that he has not even to enter an aisle to arrive at the pulpit; and the robing-room has a passage way on the outside of the building.

As the building is only separated from others, on the north and south, by areas of a few feet wide, it was not possible to light it adequately by windows merely; the architect has therefore added a circular skylight in the centre of the building, which being of ground glass, and flat, so as to become part of the plafond of the ceiling, it is decorative, and combines naturally with the general design.

The construction of the roof is simple, the area being divided into three parts, both in length and width, the beams finding support in their intermediate stations, at distances not exceeding forty feet, besides the additional aid obtained from iron pillars concealed within the columns.

The chapel may be said to be composed in three divisions or heights; the first being a sub-order, the cornice of which forms a portion of the gallery front, and which is completed by the continuation of a dwarf pedestal, whereon the Corinthian order is placed; this is of Palladian proportions and

style of embellishment, admirably executed. The columns are of scagliola, in imitation of Sienna marble, and support an entablature and balustrade, which become the front of the gallery of free seats, above which elliptical arches are thrown, forming the third division and openings into the body of the chapel; which being repeated at the east and west ends, sufficient space is afforded for the organ, and for the Palladian and other windows, above the altar. By springing these elliptical arches from the four internal piers, and by uniting them with spandrells suited to their forms, a large circle is produced in the centre of the chapel, crowned by an enriched cornice; from which springs a dome, also elliptical in its curve, and from its centre the area is chiefly lighted.

There is a picturesque effect arising from these simple and chaste associations, from the play of curved lines incidental to the design, and from the varieties of light, shade, and colour, thrown around them, that has proved very gratifying even to the most experienced observers, and has given a reputation to the interior of St. Philip's chapel that is highly honourable to the architect.

J. B. PAPWORTH.

IN point of design, the façade of this church is rather too much of a medley, wherein two distinct styles—the Palladian and Grecian—are brought into contact, without either of them borrowing anything from the other, so as to be blended and assimilated with it. As far, too, as composition and character are concerned, were it not for the belfry, it would present little indication of being a place of worship, owing to the number of its windows, and particularly to the mezzanine ones within the portico, of which, besides those

shown in the elevation, there is one at each end. Perhaps it will be said that the mode of glazing the windows, here adopted, namely, of small panes set in lead, create sufficient distinction, and prevent the building being mistaken for any private or secular one. This may be admitted; yet why should so very rude and mean a mode of glazing be selected for a class of edifices, in which we might reasonably expect to find some kind of architectural decorum and consistency kept up? Classical it certainly cannot be called; while, in itself, it partakes of a beggarly shabbiness, that would exclude it from being applied in a modern stable. Neither, indeed, are sash windows particularly classical or antique-looking; yet surely that mode is not the only alternative, nor would it be difficult for an architect of any taste and invention to devise some design for the glazing of his windows, that should accord with the other ornamental forms he employs. After all, too, in a case like the present, it would, we conceive, be far preferable to omit windows altogether, giving rather more depth to the portico, and making the staircases to the galleries to form a kind of continuation of it, screened off merely in the lower part, and open to it above. By this means a very considerable effect would be thrown into the whole portico, as beheld in passing by it, besides getting rid of awkward and insignificant features, injurious moreover to suitableness of character. It would be absurd to say that convenience would thus be sacrificed to mere effect, because why should the staircases require to be entirely shut up any more than the portico itself, the only difference of purpose between them being, that the one serve as entrances to the galleries, the other to the lower part of the building? Were it proposed to place the staircases on the outside, and exposed to the weather, that, indeed, might fairly be scouted as a very absurd suggestion.

As in nearly all other modern churches and chapels in the same style, so in this, the columns are insignificant in comparison with the space within which they are introduced. They do not occupy above a third of the height of the inner elevation or section, while the spaces between them would be rather wide intercolumniation, even were the columns increased in diameter, and carried quite down to the floor. The paucity and meagerness of these supports give to the whole a disagreeable resemblance to playhouse architecture; nor is the resemblance diminished by the upper galleries, which rise in tiers of seats one above the other. Never, it is greatly to be feared, can any, even tolerable degree of architectural effect be accomplished in our churches, so long as it shall continue the custom to estimate their capaciousness by their walls as well as their floor, and to pile up persons in them to their very ceiling—at least such is the case in the chapel under consideration.

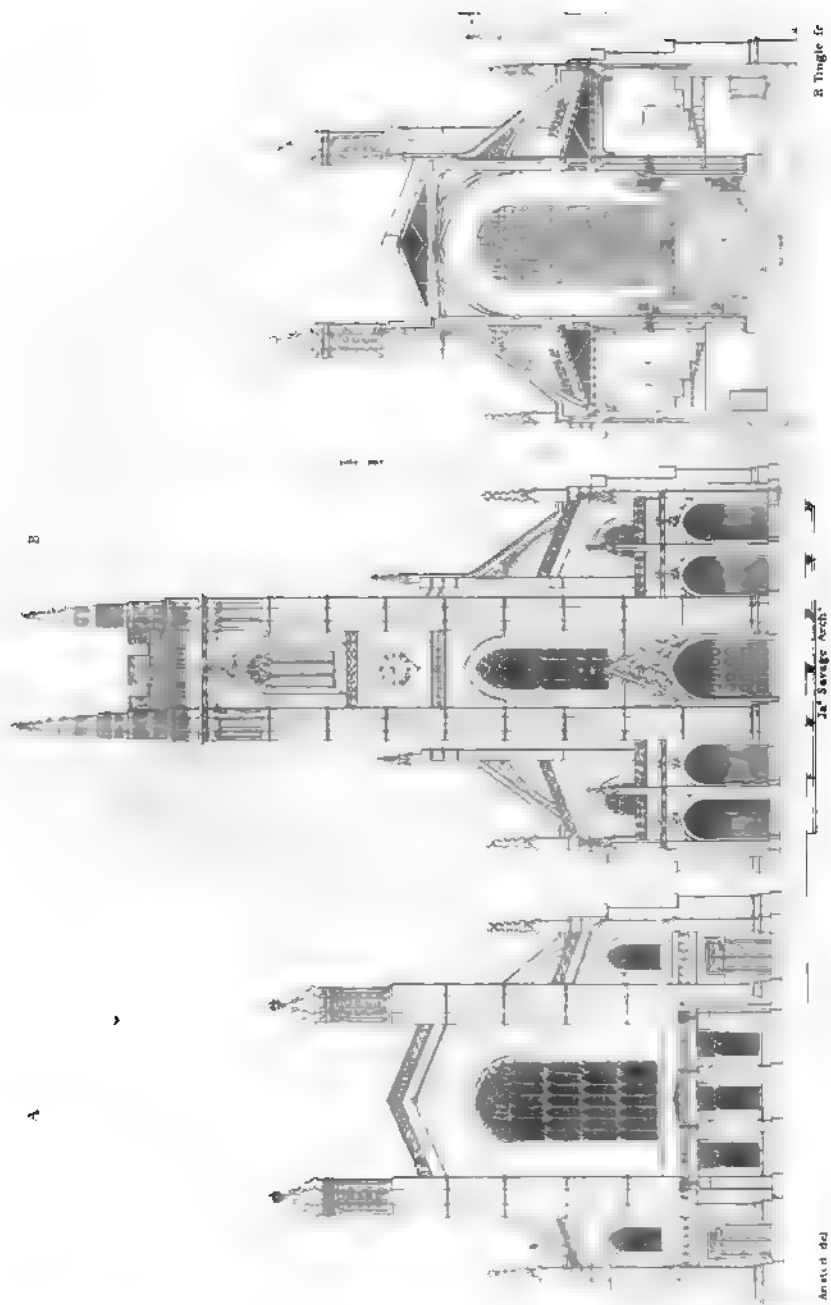
EDITOR.

ST. LUKE, CHELSEA.

THE parish church of St. Luke, at Chelsea, is considered to be one of the most successful specimens of modern Gothic architecture, and is said to be designed in imitation of, or founded on the principles of, our venerable, diversified, and, in general, profoundly scientific Christian edifices of the middle ages. In its general features it may be said to be imitative of the style of architecture which prevailed in the religious buildings of the fifteenth century; but, strictly speaking, it is rather an adoption of the forms and members which then entered into such designs, than a copy of any one or more specimens. The architect has treated his subject in the spirit of a true artist, profiting by his predecessors, but boldly venturing to select and combine those features which best pleased his own judgment, and trusting to public candour for indemnity. That it possesses many beauties and merits, will be readily admitted; but that it also contains some blemishes, its well-informed architect will be as candid to acknowledge and to regret as any other person. Perfection is not the attribute of man—he approaches it by slow degrees; and by the time that his judgment and taste are nearly ripened, the common course of nature seals up his faculties and knowledge in the silent tomb.

The monastic architects of former times progressively advanced their designs in magnitude and enrichment; and

LONDON EDIFICES CH'RS. HEN



had many of our modern architects the same opportunities and similar means, we are persuaded that they would manifest equal capacities and talents. Then there were no church commissioners, with their agents—no vestry committees—no periodical critics;* but the architect was shut up in his own cloister, exempt from the cares and varied taxations of a splendid and complicated government, and enabled to devote all his mental energies to the one subject on which they were fixed. Labour and materials were easily procured; for whenever these were withheld, or tardily supplied, the artifice of presumed supernatural agency was often employed to intimidate and control the refractory and idle workmen. It is not fair, therefore, to make comparisons between the relative conditions and situations of the modern and the ancient architects, for there is little analogy.

The large parish of Chelsea, with a population of 28,000 persons, as ascertained by the census of 1819, and since greatly increased, had only one established church, calculated to accommodate 450 of those persons, in the year above named, when it was deemed advisable to provide another of larger dimensions, and better adapted to the customs and character of the age in which we live. Among many designs made upon the occasion, those of James Savage, Esq., were approved, and he was appointed the architect of the newly proposed edifice. The first stone

* So far from meddling with architecture, the periodical critics seem generally to eschew it, as a sort of *noli-me-tangere*, both to themselves and their readers. *Au reste*—critics, like the members of most other professions, may be divided into two classes, the intelligent and the stupid. Now, unless we suppose that the latter greatly outnumber the former, it is not very apparent wherefore criticism should be regarded as mischievous whenever architecture is concerned.—EDIT.

was laid October 18, 1820, and the area was required to accommodate 2,000 persons, one-fourth of whom were to have free seats. The Government first agreed to advance £6,666. 13s. 4d., but afterwards gave £2,000 more. The estimated cost of the building was £20,000. The church was consecrated on the 18th of October, 1824.

The annexed engravings will clearly and accurately display, though on a small scale, the general form, proportions, design, and architectural features of the church. On one plate is shown a longitudinal section, from east to west, A; an elevation of the exterior of the south side, B; and a plan C, indicating one-half of the ground-floor, at *f*; whilst the other half, at *e*, displays the gallery story, with its pewing, and the disposition of the ribs, or groining of the arched ceiling. The other plate represents an elevation of the western or principal entrance front, at B, with the tower, the porches, or rather arcade in front, the flying buttresses, &c. At A, is an elevation of the exterior of the east end; and at C, a section of the interior of the same. It will be readily seen from these delineations, that the church consists of a central space, which may be called the choir, and two side aisles, an arcade at the west end, formed by the tower in the centre, open at three sides, and comprising the two lateral porches. This is certainly a novel and also a very pleasing design; and had not two buttresses, with their pinnacles, been placed in the centres of the said porches, thereby interrupting and cutting upon the doorways below and windows above, we should view this feature with more gratification. Had the lines of the string courses, the parapets, and the flying buttresses, been arranged more in unison, and mitred immediately with other lines in the tower, we are persuaded that the effect would have been improved. Beneath the arcade are three door-

ways, communicating with a vestibule, and thence to the choir and to the side aisles, as well as by stairs to the galleries. The north and south sides of the church, externally, are alike; the design of which may be understood by the annexed elevation, B. This shows that the side is divided by buttresses into nine portions, both in the clerestory and in the lower story. Each of these is occupied by seven windows, and blank compartments at the extremities. The walls of the aisles and the nave are crowned with perforated parapets; that of the latter being additionally ornamented by a series of crocketed pinnacles. Flying buttresses, as shown in the elevations of the east and west ends, connect the upper walls of the nave with those of the aisles, and serve to support and strengthen the former against the lateral pressure of the stone roof of the interior. Small pinnacles terminate each angle of the aisles, and two ornamental octagonal turrets finish the eastern angles of the choir. The design of the east end is fully illustrated by the elevation and section annexed, A and C, the latter of which shows the slope and construction of the roofs of the choir and aisles, also the form of the arched ceiling, the position and disposal of the galleries, the fitting up of the altar end, the forms of the flying buttresses, and the aisle buttresses, &c. At the east end, as indicated in the plan, and shown in the elevations and section, is a commodious and handsome vestry, 28 feet square, with a coved ceiling, and an appropriate fire-place.

The western tower, projecting before the body of the church, is raised on four piers and four arches. In its elevation it exhibits five divisions. At the base is, 1st, a large pointed arch, with a lofty pedimental moulding and tracery; 2nd, a tall window, with mullions, transoms, and tracery; 3rd, a small plain division, with the clock-dial in the

centre; 4th, a belfry window, with mullions, tracery, and finished by an architrave moulding, adorned with crockets, and a bold finial; the 5th, or upper story, is highly enriched with a perforated and embattled parapet, panelled tracery on the walls, and also with angular pinnacles, which are finished with crockets and finials. It will be seen, by the annexed elevation, that the octagonal turrets are divided into nine parts by string mouldings, between the surbase and the weather cornice. In thus subdividing these turrets into so many parts, it is thought that the architect has injured the simplicity and effect of his design; and had some of the bands been larger and bolder, they would have improved the appearance. To adorn the summit of the tower so profusely, although justified by ancient and generally approved specimens, we are persuaded is incompatible with the canons of good taste; for whatever is remote from the eye, should be comparatively plain and simple, whilst the ornaments and details near the spectator ought to be rich, delicate, and minute. Who, for instance, would think of hanging miniatures at the top of a gallery, and large pictures parallel to the eye? If the architect plead, in justification, the examples of the towers at Taunton, Boston, Magdalen at Oxford, &c., we would reply, that the artist of true genius will profit by and avail himself of the merits of his predecessors, but endeavour to guard against their errors.*

* As the object of this work is rather to impart correct information than to enforce speculative opinions, the writer hazards his own always with diffidence. Good sense and good taste are alike promoted by fair and liberal discussion; he, therefore, most cheerfully gives place to the following arguments by the scientific architect himself, in opposition to the opinion above stated, and in justification of the design of the tower here alluded to:—

Whatever may be the exterior forms, ornaments, and even beauties of an edifice, if the interior fail to answer its destined purpose—to afford every accommodation and comfort for which it was designed—if it be deficient in

“ Perceiving that you consider the adorning the summit of the tower so profusely as incompatible with the canons of good taste, I will submit some reasons for my differing from you. In the first place, your comparison of that architectural arrangement with the disposition of miniatures at the top of a gallery, and large pictures parallel to the eye, I think not at all applicable; because the pictures are objects evidently placed for separate inspection, and it is obvious that miniatures can only be understood by a close examination, whereas the large pictures require a greater distance to be viewed with advantage.

“ Common sense is, therefore, contradicted by such an arrangement, but not so in the architectural examples you quote; and although I could be well content to bear any charge of error or want of taste, shared with the architects of the towers of Taunton, Boston, Magdalen at Oxford, &c., I will attempt to place their justification and my own upon a much broader basis than that of authority, and endeavour to show that the arrangement is that of common sense and propriety.

“ I think it will be readily admitted that the lower part of a building should be the strongest, and that as the building rises it should become lighter. This very lightening produces a character of ornament; and as the character of plainness is most in unison with that of strength, so is the character of ornament most in unison with lightness.

“ Good sense should, of course, control every part. The plainness of the lower part should not be allowed to become baldness or insipidity; nor should the ornament of the upper parts degenerate into feebleness, tritter, or unintelligible minuteness.

“ In the tower of Chelsea church, the lower part is generally plain, but the principal entrance is decorated so as to give it its due share of importance. As the building rises, it increases in lightness and in decoration; and the parapet is said to be profusely rich: but this effect is chiefly obtained by a perforated battlement, to which additional value is given by a series of blank panels underneath the cornice. The cornice is bold enough to be well marked, and is decorated with grotesque

harmonious proportions and judicious adaptation of the parts to the whole, and of ornaments to the parts, the critical eye will be dissatisfied, and the architect will rather suffer than profit by a critical investigation. As "time

heads and flowers, as are the other main cornices of the building. The octagonal turrets at the angles of the tower, rising still higher, are finished with still more lightness and decoration, having diminishing stories, which are also panelled; and in the upper stories the panels are perforated, and the whole crowned with open panelled octagonal pinnacles, decorated with carved crockets and finials. But throughout the whole of this there is nothing but what is easily understood and properly seen from below, it therefore bears no analogy to the supposed case of hanging miniatures at the top of the gallery.

"The character aimed at in the tower has been plainness and stability in the base, lightening gradually as it rises, and finally going off against the sky with a feathery lightness and delicacy.

"This arrangement appears to me to be dictated at once by the necessary principles of physical construction, as well as by the natural march of sentiment, which always reserves the most ornamental and the most delicate for the closing period, or the crowning object.

"The contrary arrangement, viz., where the lower parts of the building should be rich, delicate, and minute, and the upper parts comparatively plain, broad, and simple, appears to me to suggest weakness below, and heaviness and hardness above.

"In architecture, I conceive, equally as in painting, in order to give fulness, the extremities should be finished with delicacy. And the works of nature afford, by analogy, an additional presumption of the justness of these principles. Observe a tree, with its massive trunk below, and throwing off first large branches, and then smaller and smaller to the top; which branches, as they extend, become more and more attenuated, until at length the extremities are so delicate as to be moved by the lightest breath of heaven.

"Examine also the most admired examples in architecture, and the arrangement now contended for will be found constantly to prevail. You have already quoted some admired examples in Gothic architecture, Take also the examples of Bow steeple, which commences with a lofty

triest truth," so time decides the positive and relative merits of the architect. Internally there is much to approve, and even to admire, in the church now under notice, and the parts that are defective may probably be ascribed rather to the limitation of funds, or private control, than to the skill or taste of the architect. As shown in the plan, the area consists of three divisions; viz., a lofty choir and two side aisles: the latter of which, for the purpose of accommodating a number of persons, are provided with galleries of proportions equal to the aisles. The architect was required to furnish sitting-room for 1,500 persons in private pews, and 500 more on public forms, or benches. The choir is separated from the aisles and galleries by seven lofty pointed arches on each side, springing from clustered columns, one of which is continued about half

basement, very plain; the next story is slightly decorated; the decoration increases, and the building becomes lighter as it rises, until the upper part goes off with great richness and delicacy.

"I will also cite, as another instance, that beautiful example, the Choragic monument of Lysicrates. A plain square pedestal supports a peristyle of columns, crowned with a rich entablature and a highly decorated roof, supporting thereon ornaments of the greatest delicacy. This architectural gem shows the nicest gradation in ornament, and ends in a perfect climax.

"It is a considerable presumption in favour of the truth of a principle when we find it prevailing in such various and different styles of architecture.

"Furthermore, this arrangement is peculiarly appropriate for ecclesiastical buildings, and in perfect unison with the general expression of Gothic architecture. The peculiar forms of this style naturally lead the eye upwards; and by a physical necessity the thoughts and the imagination become elevated also." To the above satisfactory reasons may be added, that increased richness above does not necessarily require a corresponding degree of finish in the execution, but merely such as shall be requisite for the effect.

way up the clerestory, where it supports a series of ribs, which diverge across the roof. By referring to the section, A, the elevation of one side will be seen; and it is apparent that the gallery abuts against and rests on the shafts of the columns, thus apparently cutting them in two parts, and that their bases are resting on the pews, instead of being placed on the floor. Between the points of the arches and the sills of the clerestory windows is a triforium, or rather a series of small and shallow arches. By the exterior elevation, B, it seems that the aisle windows communicate both to the gallery and to the space beneath; but by the section A, it is seen that there are not any windows to the ground-floor. The vaulting of the choir is entirely of Bath stone, ornamented with ribs and bosses, and, both in design and construction, confer great credit on the architect. Had his means enabled him to have rendered it more in unison with the style of the columns, arches, and window-mouldings, he would have afforded more satisfaction to the architectural antiquary. At the eastern and western ends, over the altar and the organ, the vaulting varies in form and in its ribs, the latter being arranged in straight lined panels, and not oblique groining. In this the architect has followed the example of Bath Abbey Church, although he has been censured for adopting a "conceited novelty."

In the designs of the organ-case, pulpit, reading-desk, font, and chandeliers, Mr. Savage has been eminently successful. The latter, in particular, is worthy of the most accomplished architect of the age of Henry the Sixth. One of them is accurately represented in Shaw's "Examples of Ornamented Metal Work."

The principal walls are built of brick, cased both externally and internally with Bath stone; and the organ-screen and altar-screen, both richly adorned with panelling, crockets,



&c., are wholly of the latter substance. Beneath the floor of the church is a spacious, dry, and well-arranged crypt, forming a series of catacombs for interment. An open area surrounds the basement, separated from the cemetery by a low parapet wall. The foundation is about 15 feet below the floor of the church.

References to the Plan.—*a*, Tower—*b*, open arcade, extending along the whole front—*c c c c*, stairs to galleries, both at the east and west ends—*d*, the staircase in the south-east pier of the tower, leading to the organ loft, upper gallery, and tower—*e*, plan of one side of the gallery floor—*f*, plan of one side of the ground-floor—*g*, vestry—*h*, open area round the church, to give light and air to the crypt.

J. BRITTON.

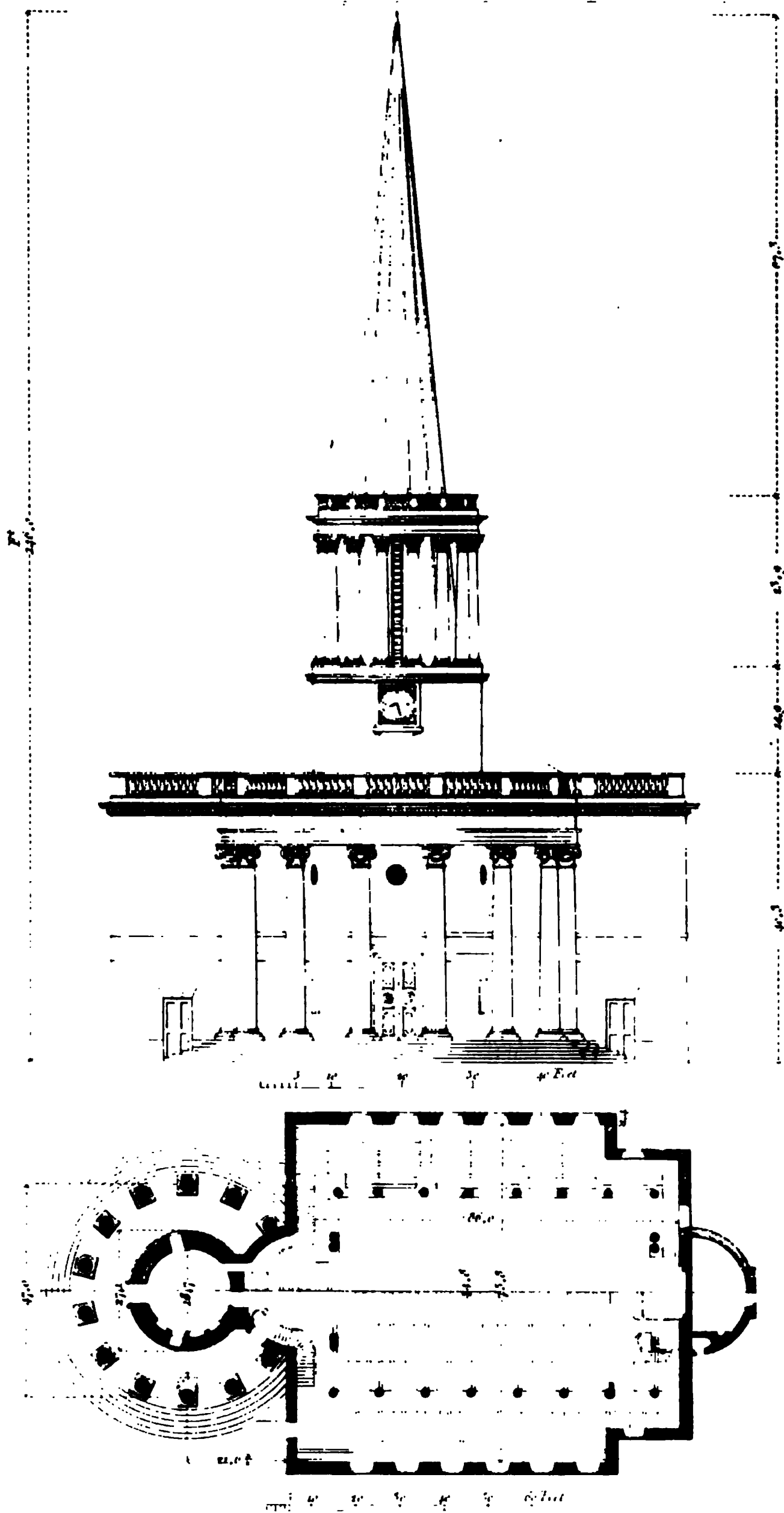
To the general merits of this church, Mr. Wightwick has borne his testimony in his "Sketches by a Travelling Architect," where he observes, "as that of St. Pancras is the truest Greek, so is Mr. Savage's church at Chelsea the most genuine Gothic; for we have there the stone vaulted ceiling, and the evidence of a talent which, with means at hand, would afford us another Westminster Abbey."

Bating this last compliment, the praise is tolerably just; and that Mr. Savage possesses true feeling for, and comprehension of, the æsthetic department of his art, is proved by the note to the present article, wherein he has ably vindicated the course he pursued in regard to decorating his structure. It may further be observed, that ornamental detail, when placed at a considerable distance from the eye, does not require to be highly finished up, but to be little more than sketched out, accordingly as it is placed more remote from

the spectator ; it being quite sufficient that it shall produce the effect of richness and delicacy. At all events it savours of inconsistency, as well as hypercriticism, to cavil at a practice certainly sanctioned by abundant examples in the same style, while such a structure as the spire of St. Bride's is not only tolerated but admired, notwithstanding that the columns in the uppermost tier are only half as high as those attached to the doorway in the lower part of the steeple !

EDITOR.

EDIFICES of LONDON—CHURCHES.



A. Pugin del.

John Nash Archt 1844

F. J. Havell sculp

St. Martin's Church, London, 1844. (From the original drawing.)

John Wolfe, Architectural Library, 59, High Holborn.

ALL SOULS, LANGHAM PLACE.

CONSIDERING the church in Langham Place as one member or portion of a great design, the Regent Street, we shall better estimate its character, than by taking it as a single, insulated edifice. The architect evidently meant it to be so regarded; and its external arrangement was doubtless suggested by the peculiarity of the situation to which it was adapted. Placed immediately in an obtuse angle formed by the Regent Street and Langham Place, it was desirable that it should constitute an appropriate termination to the elegant vista of the former, and at the same time not disfigure the latter by an inharmonious projection. Both these requisites are provided for by the adoption of a circular peripteral portico, almost detached from the body of the edifice, the cella of which is continued to a considerable height above the parapet of the portico and of the church, where it supports a Corinthian peristyle, terminated with an open balustrade, which surrounds a multangular spire. This spire is novel in design, being polygonal, with each side fluted, and is terminated in an acute point. The lower columns are of a modern Ionic order; but the projections and ornaments of the entablature do not accord with the elegant boldness of the capitals.

The interior of the church, as may be seen by the annexed plan, is nearly square within the walls, but oblong in the portion which claims the attention of the spectator. The galle-

ries are supported by octangular piers, which finish in squares at the base and capital; above these is a series of Corinthian columns, supporting a coved ceiling. The capitals of the columns are similar to those in the Temple of Jupiter Olympius at Athens, and are remarkable for the acute angles of the abaci. Each extremity of the building is divided into three compartments, by coupled columns of the same description: between those at the west end is the organ, and the corresponding space, at the east wall, is occupied by a picture from the pencil of Richard Westall, Esq., R.A., representing Christ crowned with thorns.

The body of this church is built of brick, with an ashlar of Bath stone, whilst the columns and spire are wholly of the latter. The whole was executed by Robert Streather, builder, from the designs of John Nash, Esq., at the expense of Government. The contract price was £15,994. Some alterations, with warmers, &c., were made to the church, at the expense of the parish, amounting to £1,719. 10s.

The annexed print shows an elevation of the principal front, with a plan, on which the lower half displays the ground-floor, with the pews, and the upper side marks the gallery story.

H. A.

Of this building Mr. Wightwick says—"The church of All Souls, in Langham Place, has been thoughtlessly abused. To be sure, the insipid mass of blank wall, and the insignificant side doors"—he might have added, and the insignificant centre door—"contrast most extravagantly with the peripteral colonnades of the porch and spire; but still the whole is picturesque, and decidedly the best exterior

which Mr. Nash has produced." The paltry windows in the circular wall behind the colonnade are horrible blemishes; it is to be regretted that that part was not also left blank; but as to the blankness complained of as being insipid, it rather tends to give relief to the colonnade, and repose to the whole composition.

EDITOR.

ALL SAINTS, POPLAR.

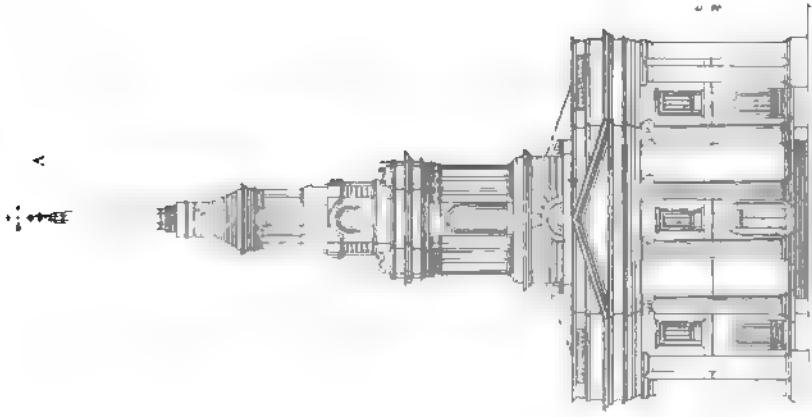
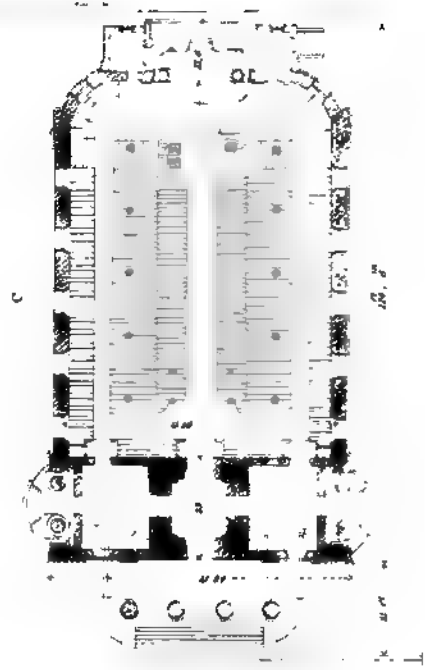
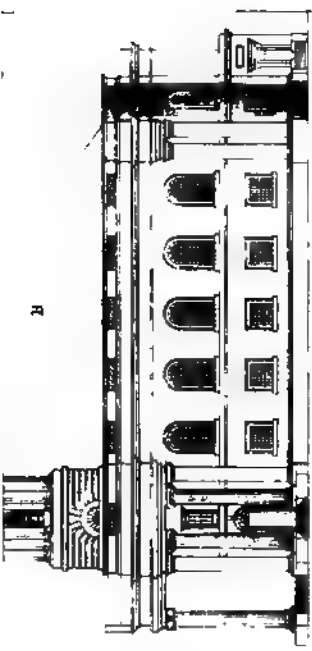
THE extensive parish of Stepney being divided at the commencement of the present century, the hamlet of Poplar was made a distinct parish, and the church here described, erected from the designs of Mr. C. Hollis, at the cost of £33,077, including the parsonage-house, cemetery-wall, &c. The first stone was laid March 22, 1821, and the edifice consecrated July 3, 1823.

Though partaking of the Grecian character, the design may be said to be derived from some of our best London churches. The portico, whose order is the Ilyssus Ionic, is approached by a flight of granite steps; and the side entrances to the gallery staircases, each of which has a flight of circular steps, partake of the same character, having similar columns and antæ. Each side of the church has a series of circular-headed windows in the upper part, resting on a string course, and finished with architrave mouldings. The five lower windows have similar but square architraves.

Near the east end of the side are pilasters of the same character as at the west end, whilst the frieze and cornice of the entablature are carried round the building: the whole is surmounted by a blocking and parapet, having a light balustrade at intervals.

The bell tower, at the west end, arising from a rustic base, is square, and ornamented on its four sides with columns and

EDIFICES OF LONDON - CHURCHES



W. W. L. & Co.

1821

W. W. L. & Co.

Printed by W. W. L. & Co.

pilasters of the Corinthian order; and the peristyle above is of the Composite order, supporting a light octagonal spire. The whole height of the spire from the ground is 161 feet. The construction of the building is of brick, with an external casing, or ashlar, of Portland stone, upon a granite plinth, or base. The foundations are placed upon a frame work, or cradling, of oak sleepers and planking; and the walls of the tower are laid in the foundation with Roman cement, upon which spring, from the four angles, inverted arches to equalize the pressure upon the whole foundation.

The character of the interior may be said to be rather neat and plain than ornamental. The galleries are supported by cast-iron columns, with a series of open segment arches, which give it an air of lightness. The arrangement of the pewing has been restricted by the act, by which it is required that twenty feet in the centre of the church shall be appropriated for free sittings; the other parts were set out for pews and aisles. The gallery is fitted up in the usual manner with pews and passages. The side walls are faced by a series of coupled pilasters, with moulded caps, which mouldings extend round and support a coved ceiling. The communion-table, at the east end, is placed in a recess, domed over, and approached by a series of steps, enclosed within an ornamented railing, and a screen of columns and pilasters of the Corinthian order, with an entablature and an open segment arch above. The columns and pilasters are of scagliola, in imitation of Sienna marble: a single circular-headed window at the back of the recess is ornamented with painted glass, representing our Saviour, by Collins.

Beneath the church is a crypt for interments. The church and churchyard are enclosed with a neat iron railing upon a granite plinth; and the west end, or principal entrance, has a carriage sweep to the portico. Opposite to

the west end of the church, enclosed with railing of a similar pattern, is the parsonage-house, erected by the parish as the residence for the rector.

The annexed print shows elevations of the west front and south side of the church, with a ground plan.

H. A.

HARDLY need we animadvert upon the incongruous taste displayed in the design of this church, on the preposterous farrago of the spire which overtops an *à la Stuart* portico, or on doors and windows sufficiently ugly in themselves, and rendered still more extravagantly so by what has been borrowed by the architect and misused. These faults are sufficiently glaring to speak for themselves. How such a specimen came to be admitted it is not easy to say ; but as the plate was given in the first edition, it has been considered proper to let it remain in the present one. Neither will the subject itself be found perfectly valueless, because, in the first place, it is sufficiently curious ; and the next, an admirable exemplification of that pseudo-Grecian style, which the architect ought to study, in order that he may know how to avoid falling into it himself.

EDITOR.



Fig. 1. Temple of Mars Ultor

Fig. 2. Plan of the temple

Fig. 3. Section

HANOVER CHAPEL, REGENT STREET.

THIS chapel is one of those erected for the additional accommodation of the parishioners of St. George's, Hanover Square, according to the act of the 58th of George III. The ground was given to the parish by the crown, at the solicitation of the commissioners of the new street; and the first stone was laid June the 6th, 1823, and the chapel was consecrated June the 20th, 1825. The building cost £16,180; under the direction of His Majesty's Commissioners for Building of New Churches, who defrayed one-third of the expense, and was designed and superintended by Charles Robert Cockerell, Esq. It is built of Bath stone, and will accommodate nearly 1,500 persons;—one-third of the sittings is devoted to the public.

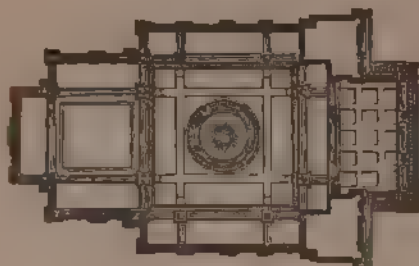
In the leading avenues of a capital, where every foot of ground acquires an excessive value, it can seldom happen that an unencumbered site can be afforded even for a building of a sacred and public nature. Numberless obstructions, arising from its locality, or the surrounding property, will ever limit the design, and thwart the intentions of the architect; the scheme and proportions, therefore, of his composition are rather the effect of over-ruling circumstances than of choice; and his success should not be measured so much by their merits abstractedly, as by a due reference to the difficulties which have been combated in the execution of it. The ordinary spectator will not take these into ac-

count, nor should he be called upon to do so, for he is to judge of the work as it is; but the judicious critic will admit them in extenuation of the defects; he will understand the circumstances of the case, and appreciate the resources of the inventor; and if a seeming difficulty has been converted to an advantage, and a happy combination has been won from fortuitous contrarieties, he will applaud the victory, and rejoice in the occasion which has given rise to it.

These observations occur upon the present subject more especially,—for a site less favourable for the purpose than that of Hanover Chapel can hardly be found, the western end being so much contracted by the premises on the south, and by a right of carriage-way on the north, as to give to the ground the form rather of a wedge than a parallelogram: the buildings also by which it is surrounded preclude, in a great measure, the power of obtaining light from the sides. The commissioners having required that the communion-table should be placed at the east end (the only access to the chapel from the street), another impediment to effect, as well as to distribution, was occasioned. Thus restricted, the architect has adapted to the widest part of the interior the Grecian atrium, a cube of about forty-three feet, supported by four columns and as many pilasters, the sides of which, extended, give to the plan the form of the cross. These parts so produced, being subdivisions of the atrium (by the intersecting trabeation of the ceiling), connect the whole into one harmonious figure, as shown in the subjoined vignette.

The ceiling, addressing itself perspicuously to the view of the spectator, will at all times be the best index of the design, as respects the geometrical arrangement of the edifice, and consequently it becomes of primary considera-

tion to the architect in the beauty and proportion of his plan.



This disposition accommodates itself extremely well to that most difficult architectural problem, the Protestant church; for it is highly convenient as an auditory, and allows each part of the service to be seen from every seat, with the fewest possible obstructions to the view. The collocation of the columns and pilasters determines the situation of the respective galleries; the lower advancing to the columns, the upper to the pilasters; and by thus receding, the theatrical appearance produced by double galleries is effectually obviated.

Corresponding to the impluvium, in the centre of the atrium, is a feature of equal beauty and utility, since it unites the lantern and the dome, with a most ornamental effect, externally as well as internally; but especially to the latter, to which it gives an extraordinary loftiness and space. The windows, pierced in the sides of the dome, convey much more light through a given opening than the perpendicular-sided lantern, and at the same time admit of its being equally well closed against the admission of air.

Sir C. Wren employed a similar expedient in the Anatomical Theatre of the College of Physicians, in Warwick

Lane, by piercing the sides of the spire; but we have no example of the dome so contrived: and for the many advantages of ornament, space, and light, which it affords, it is deserving the attention of the connoisseur.

The order of the interior is Corinthian, from the decorations of the Golden Gate of Justinian, at Constantinople. The columns have eleven diameters, and are lifted on pedestals equal to the height of the pewing. The entablature is also of proportions equally light, without diminution of the dignity of the order. It seems indeed obvious, as well as consonant to the practice of the best architects, that those proportions which are deemed just, externally, should be lightened when employed internally, and brought close to the eye of the spectator, where there is so much less effect of light and shade to diminish them.

The organ is placed over the communion table, forming, with the Decalogue, and the decorations of the altarpiece, one entire composition; and though this arrangement was necessitated, by the limited space, yet it is attended with some beauty of effect, and a great practical advantage, since it places all the objects of attraction before the eyes of the congregation.

We cannot recommend this interior more strongly than by stating, that it has frequently been compared with that of St. Stephen's, Wallbrook, one of Sir C. Wren's most admired works. The style throughout is, indeed, of a noble character, and the decorations, which are suited to the serious purpose of the edifice, are calculated to aid its impression; each presents a symbol associated with our religion; the flowers of the frieze over the altar commemorating its divine founder and the Virgin; the dove and the palm-branch, in lieu of the common-place enrichments of the order, compose the capitals of the pillars; a choir of

cherubim adorn the lantern, and the triune symbol is placed at the highest point of elevation.

These embellishments are of a higher order than mere ornament: to say that they are so many helps to devotion, would perhaps offend the Protestant austerity; but, viewing them in the light of innocent symbols, we have yet to learn that such decorations are at all incompatible with the doctrines or discipline of our national church.

The limited circumstances of the site not admitting the usual ecclesiastical distinction of the tower, the architect has ventured to employ the practice (novel indeed in this country, but so frequent in the continental churches) of the double belfry, at the extremities of the front: nor is it to be regretted that he has been constrained to this resource; for no practice can be less consonant to sound principles of construction and good taste, than that of placing a tower on the roof. In the centre, a bold and capacious portico extends across the pathway; and the dome rising above this considerably, gives to the whole elevation much grandeur and variety from different points of view.

The order of the exterior is the Asiatic Ionic, chiefly from the temple of Minerva, at Priene; its peculiarities, hitherto superseded by the graceful examples of Attica, are worthy of regard and imitation, as well from the richness and style (suited to the larger scale), as for the originality of their source, and the great size and celebrity of the temples in which it was employed. The general proportions are copied from the tetrastyle portico of Minerva Polias, at Athens. The order is placed on a podium, or plinth of granite, raising it above the injuries of common traffic, and giving grandeur to the elevation. The order and entablature extend through the whole façade, the external pilasters supporting the belfry, and uniting with them in one pro-

portion, separated, in a measure, from the portico by distinctions in the capitals and bases. The doorway, in conformity with the Vitruvian precept (too rarely observed), is proportioned to the whole frontispiece, and reigns alone within the portico; and its imposing grandeur is a striking illustration of the value of classical example. A high stylobate divides the intercolumniation, regulating the lateral doors and windows; and a remarkable breadth and solidity is given to the whole front by the paucity of these openings. A rich dentilated cornice surmounts the order; the dentils under the belfrys, however, being less prominent, conformably with the Palladian practice. They are wholly omitted in the raking cornice of the pediment, the tympanum of which is advanced, to obviate the extraordinary depth which the soffit of the cornice might otherwise have; an expedient which escapes detection, and avoids effectually the necessity of the dentils over the tympanum, which is always attended with a crowded and graceless effect. The magnitude and order of the stones composing the masonry (always an interesting source of impression on the spectator) will not fail to be remarked;—it is one that is especially recorded of the most sacred of architectural examples in the Third Book of Kings; and is also one on which, by the existing remains, as well as by the accounts given us in Vitruvius, the architects of Greece materially relied. The architraves of the portico are in single stones, some of them fourteen feet long; that forming the lintel of the door weighs six tons.

There are many other peculiarities, which will not fail to attract the professional observer, especially in the commodious arrangement of the pewing, and the obtaining light under the galleries, by enclosing the area on either side, and lighting the space so taken in by sky-lights; as

also the mode of ventilating by the windows and airing the chapel. Throughout the work, indeed, the greatest study of the subject, and diligence of execution, are evinced.

At a time when the extravagant and corrupt style of Louis XIV., or the early architecture of our less cultivated ancestors, engage by turns the taste of the public, we hail, with the utmost satisfaction, every endeavour to naturalise to our climate and our uses the purer taste displayed in the Greek buildings, and to render the few models we possess from that favoured country idoneous and consonant to our uses and materials. We do so, because we feel that much of their merit is incontrovertible, and because we want only the opportunity of seeing the best examples happily applied, to give Grecian architecture the pre-eminence deserved.

C. R. C.

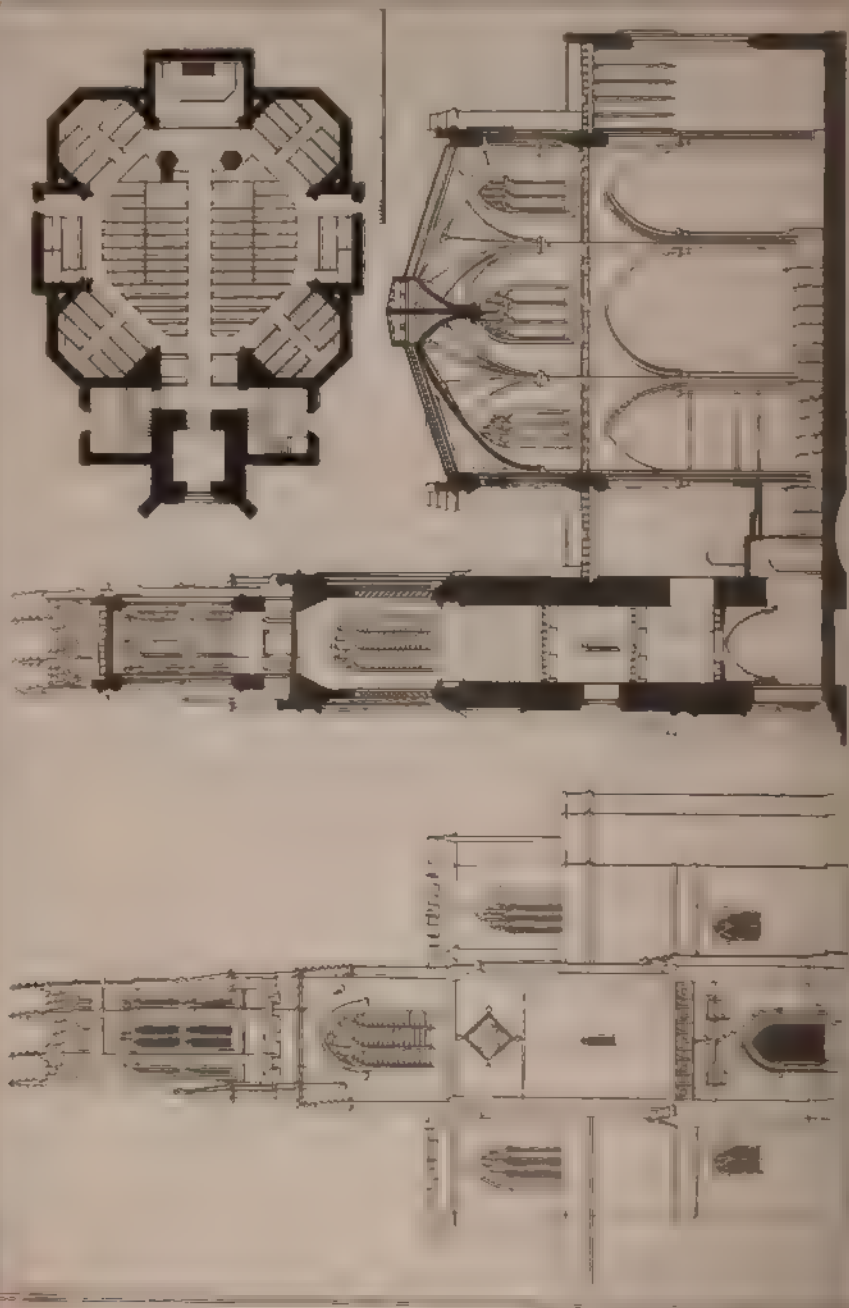
THIS is certainly one of the most successful specimens of the classical style, as applied to modern church architecture, which have yet been produced. Not only is the portico well treated in itself and in excellent taste, but the rest of the façade is made to harmonize with it, and the two belfries seems to belong to the building, being sufficiently of a piece with the rest. So far, too, from its being any disadvantage to this church that it is enclosed by houses, it is a circumstance that was rather in its favour, since, were it not for this, the architect must either have made his design much plainer, or totally disregarded all due keeping between the front and the sides of the building, unless the entire cost had very greatly exceeded the sum now expended. In their side elevations, every one of the recently built churches in the same style are more or less

unsatisfactory—not excepting even that of St. Pancras—as has been already remarked in the account of that building.

In the interior of the chapel here noticed, the dome is not only ornamental, but eminently serviceable in lighting it. It is only to be regretted that the architect did not light the whole entirely from the ceiling, and thereby get rid of the side windows at the back of the galleries, which, if on no other account, are objectionable as tending to expose the building to greater danger in case of fire breaking out at the rear of the adjoining houses on either side.

EDITOR.

ST DUNSTON'S IN THE WEST.



Library

Library

ST. DUNSTAN'S IN THE WEST,

FLEET STREET.

ENCROACHING, as it did most inconveniently, upon one of the most frequented thoroughfares in the metropolis, the former church pointed itself out very markedly to be an obstruction whose removal would be a public advantage; and, fortunately, there was nothing whatever in the structure itself that could make any one, hardly the most inveterate antiquarian of the Pennant tribe, to regret its loss; it being, in point of architecture, a medley of unredeemed uglinesses—such a jumble of styles, or rather barbarous imitations of them, that one would imagine it must have undergone the process of church-wardenizing pretty frequently; and, indeed, it would have furnished a very appropriate illustration for that pleasant little architectural satire, entitled “Hints to Churchwardens.” Even among the caricature effusions in that publication, there is hardly anything so unique as was the rusticated piece of wall above some windows of carpenter’s Gothic, and surmounted in its turn by battlements, above which, again, peered a sort of capacious sentry-box, containing the far-famed clock, with its two savages as big as life, who were wont to strike the chimes, to the great wonderment of gaping errand boys and country-cousins, and to the no small profit of pick-pockets and other cozeners. When the church was taken

down, and the materials disposed of by auction, this clock was purchased by the present Marquis of Hertford, who has had it erected at his villa in the Regent's Park.

Without at all deserving the epithet of venerable, this church was of decent antiquity, having been conjectured to be upwards of four hundred years old; yet, like Sir John Cutler's silk stockings, it had been so frequently patched up and repaired, as to be sadly *worsted* thereby, notwithstanding that some would fain persuade us it was "covered with a handsome finishing on the outside the walls." Such as it was externally, it did not belie its interior, which had the gloom and air, not of solemnity, but of dismalness, and was needlessly disfigured by much that was intended as ornament, yet was so ill-applied and so uncouth in itself as to prove quite the reverse.

Of the present fabric the foundations were commenced in 1830, and the whole was set back so as to range with the houses adjoining the east end of the former church, which there made an angle with them, jutting out considerably, and suddenly contracting the street. By this means an additional breadth of about thirty feet was given to the latter, thus rendering it sufficiently spacious and commodious. Neither was this the only alteration of the kind adopted; since, in order to accommodate the locality, instead of the church being made to stand east and west as before, the architect has placed it north and south, whereby the entrance porch and tower above it now immediately adjoin and face the street, and constitute the principal architectural portion of the exterior. In fact, it is the tower, with the parts attached to it below, which alone obtain attention, the body of the church standing so much in the rear of it, as to be nearly shut out from view; for, as may be seen by the section, the upper or octagonal division of it is quite insulated

and detached from the tower itself. With the exception of the doorway—which is not very important in regard to size—and the shields and panelled string-course above it, there is nothing in the lower part of the structure that makes any pretensions to design, all that comes in contact with the tower being little more than blank wall, not of the same material, but of white brick with stone copings. Owing, however, to the tower being brought forward so much more prominently than the rest, and treated as an independent composition, the nakedness of the mass behind it does not prove offensive to the eye—perhaps in some degree serves to point out the steeple as exclusively intended to be considered the façade of the building, and all the rest merely background to it. What is far more exceptionable is, that instead of gradually progressing in richness as he carried it upwards, the architect should, in the next division above the doorway, have introduced the very small and entirely plain window, which, too conspicuously placed to be overlooked, is a blemish to the whole, and bespeaks not so much economy, as downright niggardliness; not that the window itself requires to be larger, yet, without extending the aperture, it would have been possible to render it an ornamental feature in the design by means of a variety of external mouldings, or by treating it after the manner of a canopied niche. Even the compartment in which the clock-dial is placed is not very much better. From hence upwards the whole is a picturesque composition, with no extraordinary richness indeed of embellishment, far from it, but with that expression of richness which is derived from variety and contrast. An octagon, or rather polygon, on the summit of a tower, can hardly fail to produce a pleasing effect in the Gothic style, the boldness and playfulness of such transition in plan being congenial with its character. It pre-

sents more faces to view as it ascends, and these being narrower, are of loftier and lighter proportions than a square object of the same altitude would be. In the tower of St. Dunstan's, much of the vigour and sparkle of effect attending the lantern is attributable to its windows being en-glazed, a circumstance which, besides being characteristic and appropriate in itself, eminently assists relief, by depth and variety of shadow on the sunny side, and by the opposite kind of contrast as to light and shade, when the building is viewed against the sun. While it gives an air of great lightness, and serves as a rich finishing to the whole, the open parapet accords well with the character of the rest of the lantern, in whichever direction it be viewed; but both this and the open windows render it more particularly a pleasing and striking object, when the sun is to the west of it, and the spectator views it as he is coming along Fleet Street towards Temple Bar. And it fortunately so happens, that owing to the bending of the street, he then sees it directly before him in the very centre of the view. Were it not for the circumstance just described, it would at that time of the day define itself only in outline, as a mass of shadow against the sky, whereas now the perforated parts also display themselves very picturesquely.

The plan of the interior may be described as a square of sixty feet, reduced to an octagon of fifty feet in diameter, each of whose sides forms an arched recess, the four in the angles of the square being deeper than the others, and exhibiting five sides of an octagon. The four remaining recesses are rectangular in plan; and that on the north side, which contains the altar and the window above it, is deeper than the others, being almost a square. The window just mentioned is the only one in the lower part

of the edifice, which is lighted by eight windows in a clerestory above the arches in the sides of the octagon. Not only has the whole arrangement something in it as pleasing as it is uncommon, but from its compactness is exceedingly well adapted to a Protestant church, where it is desirable that all the congregation should be placed so as to hear the minister distinctly. In an oblong area, except it be of moderate dimensions, this can rarely be effected; that is, supposing the plan to be a triple square, or nearly so, less than which would not give the relative proportions between length and breadth, which the Gothic style demands. If the plan at all approaches to a square, it would be better that it should be a perfect one; yet although such form may do for a mere chantry or chapel, or other moderate-sized room, it is one not at all adapted for the space requisite for a church. The octagon, on the contrary, while it admits of being made sufficiently capacious, is a form peculiarly favourable to the display of Gothic architecture, as is evidenced by the very numerous examples which we meet with both of that and similar plans in our ancient chapter-houses.

Without its being in imitation of any structure of the class just named, it is probable that the architect of St. Dunstan's derived the general idea of his interior from them. Still, captivating as the form itself is, it must be acknowledged that in the lower part the architecture is not only exceedingly plain, but meagre likewise in its character. In the upper, the windows, in combination with the arches of the roof, produce a satisfactory degree of decoration, especially as the windows themselves are filled in with tinted glass, thereby diffusing a mellow and subdued light over the interior, while shadow is supplied by the recesses. Both from its form, and owing to there being no

other windows, since that within the altar recess serves rather as ornamental painting, than to admit any additional light, this clerestory partakes of the character of a spacious lantern to the building, and it were to be wished that the designers of our modern churches would have recourse to some similar mode of introducing their windows; for nothing can have a poorer effect than windows placed, as we generally find them, at the back of deep piled up galleries, which, be it observed, are utterly unlike anything coming under the denomination of gallery, in our ancient church architecture, and most discordant and anomalous features in themselves. Whether, if our architects were to bestow sufficient attention on those parts, galleries might not be so planned and designed as to become pleasing and harmonious features in a church, instead of interfering with the architecture, and giving the whole place a squeezed, crammed-up appearance, as they now almost invariably do, is another matter; but there is certainly nothing to show that such study has at any time been given to the subject, notwithstanding that it is one of considerable importance.*

The bad effect of galleries manifests itself more than could be desired in this church, where they are introduced

* The blame by no means rests entirely with architects themselves, since much of it must deservedly fall on the Commissioners for Building New Churches, many of their conditions being unnecessarily arbitrary and cramping, and tending rather to check and discourage all originality of design, instead of in any degree promoting it. The main consideration with them appears to be, to have buildings in which the greatest number of persons shall be packed together, at the lowest cost. The great increase of churches, therefore, which has taken place of late years, has furnished considerable employment to architects, yet done very little indeed for architecture itself.

in the two recesses at the angles on the south side, the only ones where access could be obtained to them from the staircases attached to the tower. Within the other recesses are some of the monuments and tablets removed from the old church. That which contains the altar, has also the window already mentioned, which is entirely filled in with compartments of painted glass, executed by that able artist, Thomas Willement, F.S.A. In the lower part of it are represented the four Evangelists, standing beneath rich Gothic canopies. St. Matthew is habited in a scarlet tunic, with blue sleeves; St. Mark, in a green robe with red sleeves; St. Luke, in a blue robe with a white mantle; and St. John, in a grey robe with a white cope. The upper compartments, and those formed by the tracery in the head of the window, consist of various ornamental devices and patterns of the richest hues, admirably contrasted so as to relieve each other. Powerful and varied as the colours are, the effect is not only harmonious but solemn. For this splendid piece of decoration to the church the parish is indebted to the liberality of Messrs. Hoare, the bankers, as is briefly recorded in a scroll forming a margin at the bottom of the window, on which is inscribed—"Deo et Ecclesiæ Fratres Hoare dicaverant A^o. MDCCCXXXI."*

The edifice was designed by the late John Shaw, Esq., architect of the New Hall of Christ's Church Hospital, and erected principally under his superintendence.

W. H. L.

* The "Gentleman's Magazine," for July, 1835, contains a coloured engraving of this window.

THE ROMAN CATHOLIC CHAPEL,

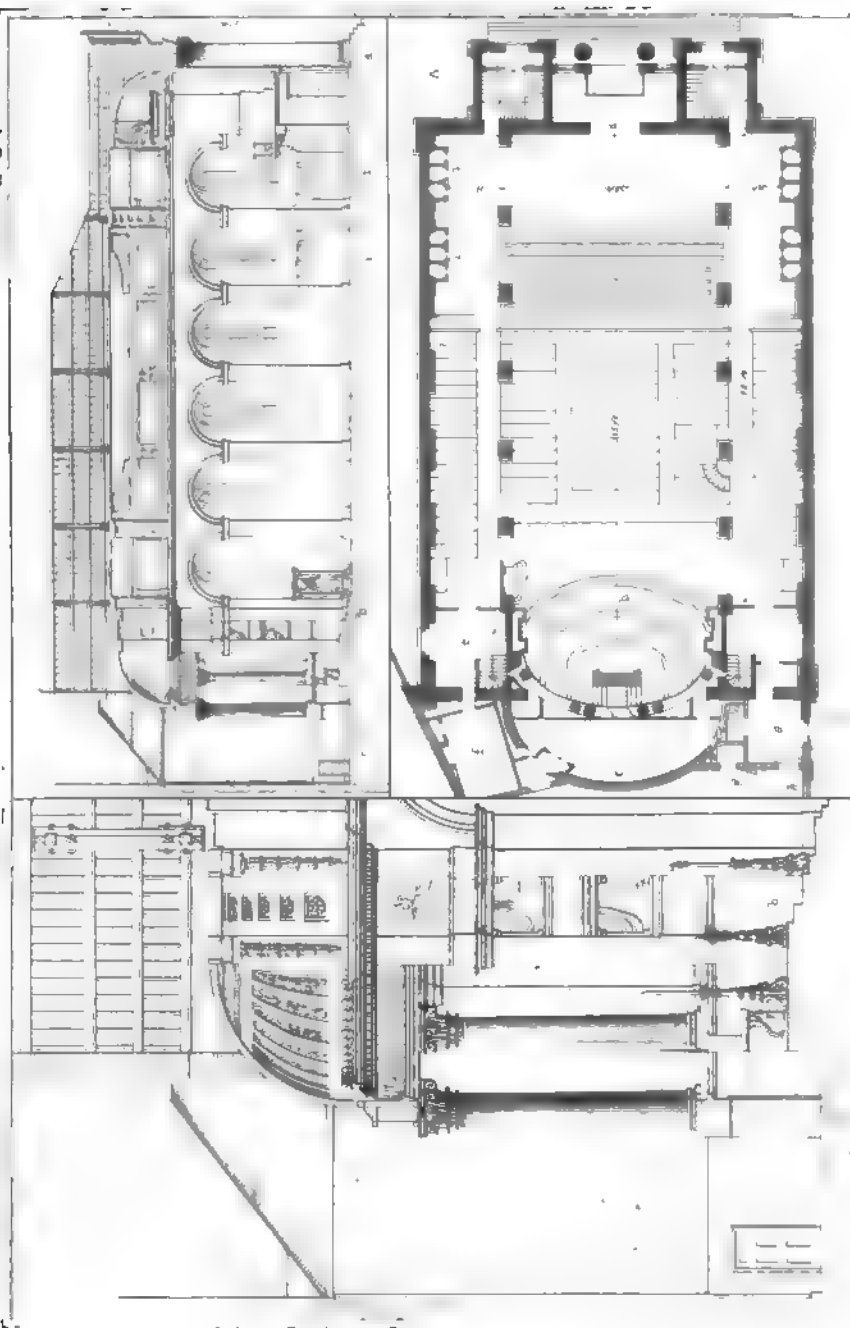
MOORFIELDS.

As a successful effort of modern art in the erection and embellishment of structures for the Catholic worship, the chapel in Moorfields decidedly deserves pre-eminence. The situation of the old chapel, in White's Alley, Moorfields, was obscure and inconvenient, and many leading Catholics had previously expressed regret at not possessing a metropolitan edifice more appropriate for the display of the imposing service of their religion, and better adapted for the respectability and numbers of its adherents in the capital. On the approaching expiration of their lease, therefore, it was resolved to erect a new chapel in Moorfields. Plans and estimates were prepared by John Newman, Esq., architect.

On the 5th of August, 1817, the foundation stone was laid; and so rapidly was the building proceeded with, that the whole was covered in about the end of the November following. At the recommendation of the architect, a suspension of the work then took place, in order that he and the committee might have sufficient time to devise the most eligible plan for fitting up and decorating the interior of the chapel, so as to accord both with the improved taste of the age, and the respectability of those for whose accommodation it was chiefly intended.

EDIFICES OF LONDON

PL 1



J. Newman Archt. 1872

THE A. B. C. OF ARCHITECTURE

PL 2

27

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In this stage of the undertaking, a Catholic gentleman very liberally proposed to have the principal ceiling and the altarpiece painted in fresco, at his own expense, with a selection of scriptural subjects from the New Testament; and the committee having received his offer with warm approbation, he was induced also to contract with Signor Comolli, a celebrated sculptor at Milan, for the columns, steps, and table, that were designed to constitute the decorations of the altar.

Shortly afterwards, the architect, who had determined to spare neither expense nor personal exertion in rendering his edifice consistent, in all respects, with the sacred purposes of its destination, resolved on a journey to the Continent, in order that he might there study the best examples of ecclesiastical embellishment; and the idea which he had previously formed, of admitting light to the altarpiece without exposing the means, was confirmed by instances of similar contrivances at the churches of St. Roche and St. Sulpice, at Paris.

On his return, after an absence of several months, he found that Signor Aglio, an Italian artist, had nearly prepared the working designs for the decoration of the ceiling and altarpiece; and early in the following year operations were commenced, and the whole was carried on, uninterruptedly, until its completion in the spring of 1820. On the 20th of April, in that year, the new chapel was consecrated, and dedicated to the Blessed Virgin Mary, by the Rev. Dr. Poynter, the Catholic bishop.

This edifice, in point of size, ranks in the second class of Catholic churches. The expenses of building and embellishing amounted to £26,000. The recessed portico, towards the east, exhibits four pilasters of the Corinthian order, and two columns supporting an entablature and

pediment. In the tympanum of the latter is an alto-relievo of Faith and Piety supporting the cross.

The interior is certainly very impressive; but it is remarkable that the altar is situated towards the west, contrary to long-established Catholic usage. It consists of a nave, two aisles, and a sanctuary; the latter of which terminates in the segment of an ellipsis. The entire length of the chapel is 125 feet; that of the nave and aisles is 98 feet. The width of the nave is 38 feet, and its altitude to the vertex of the ceiling is 52 feet. The width of each aisle is 12 feet, and the height 33 feet. On each side are six large semicircular-headed windows, which, being glazed with ground glass, preserve a due subordination to the magnificent panoramic effect of the grand altarpiece. Were these filled with painted glass, as designed by the architect, and the piers and side walls also ornamented to correspond with the ceiling, the effect would not only be greatly enhanced, but rendered splendid and sumptuous.

The nave is separated from the aisles by seven lofty square piers on each side, sustaining semicircular arches, from the cornice above which the elliptical curve of the main ceiling takes its rise: the latter is continued over the entire body of the chapel, each extremity being terminated by a semi-dome, or shell, of the same curvature as the central part. This ceiling is finely painted in fresco, in variously formed panelled compartments, by Signor Aglio. The subjects are scriptural, and associated with the more peculiar tenets of the Romish church, of which the principal division represents the Assumption of the Virgin. The Virgin appears surrounded by the heavenly choir, and the four Evangelists (with their respective symbols), &c., are introduced in postures of adoration. There is much ability displayed in the foreshortening of the figures, and the





whole is skilfully executed. Within the extreme compartments, at the angles, are depicted the four most celebrated doctors of the church. Four smaller divisions succeed each other on either side, occupying the remainder of the curve down to the cornice, wherein are represented, and beautifully executed in *chiaro-scuro*, the Nativity—the Adoration of the Magi—the Infant Saviour disputing with the Doctors—Christ walking on the Sea—the delivering of the Keys to Peter—the Entry into Jerusalem—the Agony in the Garden—and the Last Supper. The end compartments represent the Holy Dove descending amongst groups of cherubim. The semi-dome over the sanctuary is painted, on a rich blue ground, in panels, which are ornamented with wreaths of the vine and wheat, in *chiaro-scuro*, highly relieved. That over the organ gallery is decorated with the emblems of sacred music, and similar wreaths are introduced.

The side walls and the piers of the nave are perfectly plain, and form a striking contrast to the imposing splendour of the sanctuary, which, being lighted (after the plan of the magnificent altar of St. Sulpice, at Paris) without the means employed for the admission of the light being discovered, has an aspect at once mysterious and sublime. Here, also, the religious ceremonies are displayed with far more striking effect than in Protestant churches, in consequence of the more exalted situation of the altar.

The sanctuary, as already stated, has an elliptical termination, about fifteen feet in front of which is a stylobate, of similar form: upon this stand six magnificent fluted columns of the Corinthian order, supporting an entablature, enriched with Grecian ornaments, which unites with the lower part of the semi-dome. These columns, which are of Como marble, are each of one piece, eighteen feet in height, and two feet in diameter. They were designed after

those of the Choragic monument of Lysicrates, at Athens. Under this dome is a richly sculptured altar, in Carrara marble, elevated upon seven spacious circular marble steps. This altar is in the form of a sarcophagus, enriched with foliage, finely executed; at the angles are placed two beautiful figures supporting the table, representing angels with expanded wings. Upon the altar stands a tabernacle of the same marble, richly decorated with ornaments emblematical of the sacrament. The altar, columns, &c., were executed by Signor Comolli, of Milan; the former cost £1,000. The floor, the steps, the landings, and all the surrounding work of the altar part, are composed of the same kind of marble. On the north side is the episcopal throne.

Six splendid candelabra are placed on the landings, which, with the chandeliers, were tastefully executed by Messrs. Gillow and Co. from antique models.

The great fresco painting, which is displayed with such a fine effect on the curved wall behind the altar, was executed by Signor Aglio in little more than three months. It represents the crucifixion, on Mount Calvary, with all its accessories, and is on so large a scale, that the cross alone, to which the figure of our Saviour is attached, is eighteen feet in height. Upwards of fifty principal figures are introduced into this painting, which is fifty-five feet high and thirty-three feet wide.

When the late Pope, Pius the Seventh, was informed of the building of this chapel, he expressed much pleasure, and, after bestowing his benediction, he presented it with a superb chalice and patina of fine gold, valued at nearly 5,000 Roman crowns. On the chalice, which is exquisitely chased, and ornamented with precious stones, is an inscription dictated by the venerable donor.

The pulpit, which is of an elegant and appropriate design, was the gift of Lord Arundel, and is made of the finest satin and other choice woods. Here, as in the Catholic chapels in Spanish Place and in Warwick Street, the ceremonies and performances, both vocal and instrumental, are superintended by eminent professional men; and hence every pious feeling is rendered more impressive and interesting.*

E. W. BRAYLEY.

* As the execution of the principal entrance does not correspond with the original design and opinions of the architect, it may be proper to observe that Mr. Newman resigned his office. This he was induced to do, after having prepared the necessary working drawings for this part of the edifice, as the committee persisted in having the front executed by persons whom Mr. N. did not consider competent to the task. These differences of opinion between employers and professional men cannot fail of being hostile to sound policy, to good principles in art, and to the advancement of science; for it was by resigning only that the architect could prevent his reputation from being compromised by a defective execution of the work, or whatever innovations a false conception of the spirit of the design might think fit to introduce.

There is a convenient dwelling-house adjoining the chapel, where the clergy reside, the building, &c., of which cost nearly 6,000*l*.

ST. MARY'S, INNER TEMPLE.

So far as authentic history extends, we can trace the origin of this church to no earlier a period than A.D. 1185; in which year it was dedicated in honour of the Blessed Mary, by Heraclius, Patriarch of Jerusalem. At that time the Patriarch Heraclius was entertained by the Knights Templars, whilst on a mission from Pope Lucius III. to Henry II., in order to invite that monarch to ascend the throne of Jerusalem.

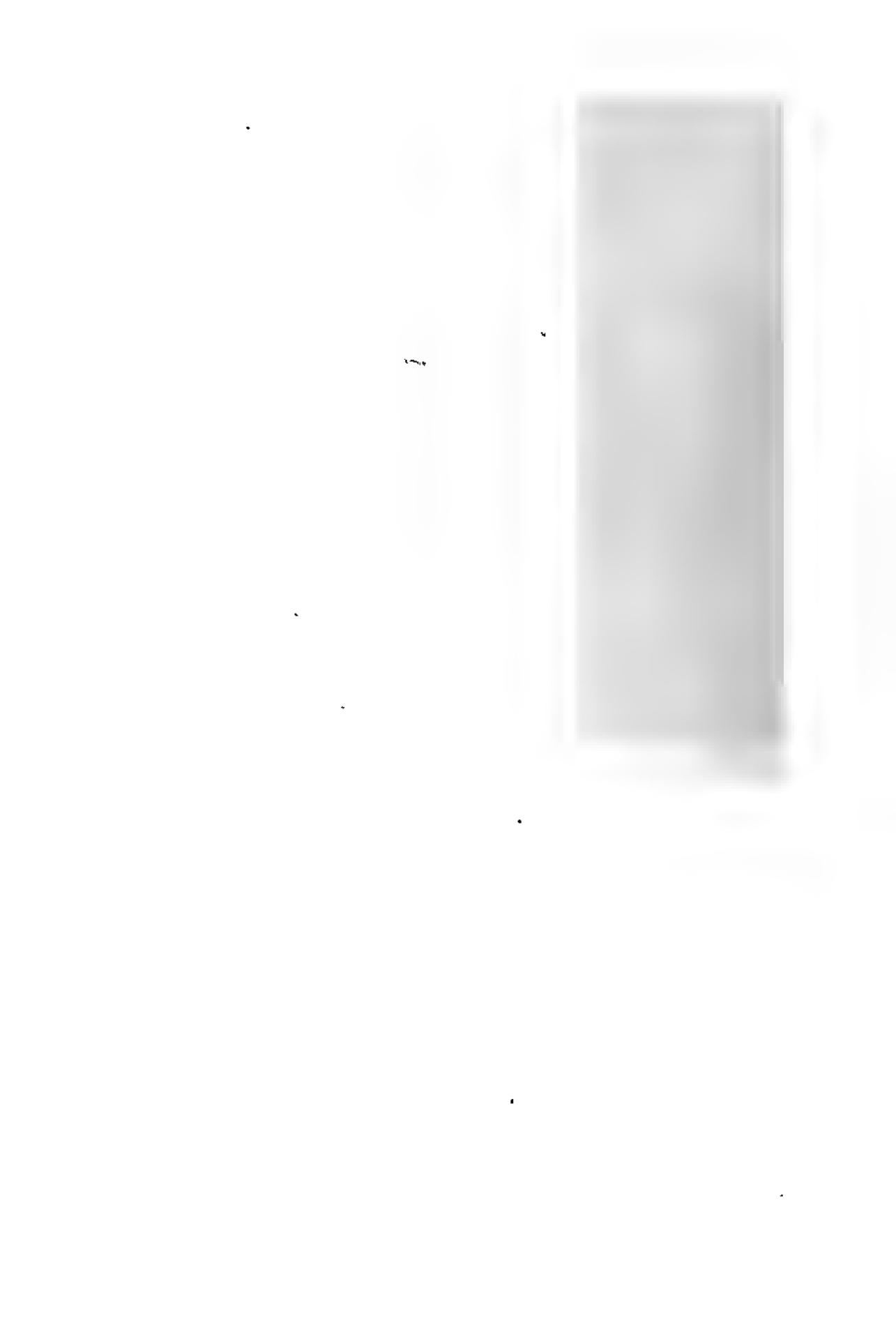
The order of Knights Templars was instituted about the year 1117 or 1118, and soon taken under the patronage of Pope Honorius, for the purpose of protecting pilgrims on their passage to the Holy Land, and of defending and entertaining them when there, as well as to secure the sepulchre of Christ from all violation.

They established themselves in England about the beginning of the reign of King Stephen, and afterwards formed preceptories in divers parts of the kingdom. They first settled near Holborn (Old-bourne), on the site of the present Southampton Buildings; where, on pulling down certain old houses, upwards of a century ago, some remains were discovered of their original temple, which was of a circular form, like the more ancient part of the present church. In the reign of Henry II. they removed to a more magnificent structure, within the range of an extensive plot of ground, which their increased affluence had enabled



St. Peter's

St. Peter's



them to purchase, between Fleet Street and the Thames; and which, either then or afterwards, was held of the king, *in capite*, as part of the Honour of Leicester. This residence was distinguished by the appellation of the New Temple, and it attained to such a rank and importance, that parliaments and general councils were frequently held there. The knights lived magnificently; and in the reign of Henry III., they very often entertained the king himself, the foreign ambassadors, and the nobility.

As the renown of the Knights Templars became increased by their own valour, and their wealth by the gifts of divers potentates, and the devotional benefactions of the pious, the credulous, and the fearful, their arrogance and profligacy proportionably augmented; though certainly not to that extent of abandoned wickedness with which they have been charged by their enemies. Those vices, however, were made the groundwork of a grievous prosecution against the order, particularly in France; and they were accused of the commission of almost every kind of crime. The most unjust pretexts were superadded, for the purpose of despoiling them of their estates; and numbers were committed to the flames under false accusations; among these was James de Molai, grand master of the order, who was burnt alive at Paris, in the year 1318.

The proceedings against the Templars had been commenced in 1307, and on an appointed day great numbers of them were seized and imprisoned throughout Europe; and those arrests were continued till most of them were in custody.

Under the authority of the Pope's bull, which was directed to Robert Winchelsey, Archbishop of Canterbury, and to his suffragans, the Knights Templars of London were summoned to appear before Ralph de Baldock, bishop

of that see, to answer various charges of heresy, apostacy, idolatry, &c.; and though but little, if any, proof could be given of the verity of the accusations, the knights were eventually dispossessed of all their property, and subjected to perpetual penance in different monasteries. William de la Moore, the grand prior or master of England, was as earnest in defence of his order as De Molai had been, though, happily, his fate was not so disastrous; for no Templar was put to death in England, nor was any torture employed to elicit a confession of presumed offences.

In the year 1312, on the 6th of the nones of May, the order of the Knights Templars was provisionally suppressed by the Pope, in a private consistory; the Council of Vienne having previously declared, in opposition to his wishes, that so illustrious an order ought not to be dissolved until the grand master and other knights had been heard in its defence. But their ruin had been determined on, and the provisional suppression became immediate and final.

Edward II., in the 6th year of his reign, granted the Temple and its appurtenances to Aymer, or Audomar de Valence, Earl of Pembroke, by the description of the "whole place and house called the New Temple, at London, and the ground called Fiquet's Croft, and all the tenements and rents, with the appurtenances, that belonged to the Templars in the city and suburbs of London; and the land called Flete Croft, part of the possessions of the said Templars." Two years afterwards, the king, having otherwise satisfied the claims of the above earl, re-granted the premises to his uncle, Thomas, Earl of Lancaster, on whose attainder they reverted to the crown. In the 17th of the same reign, all the unappropriated estates of the Templars in England were granted by the king and Parliament, in compliance with the injunctions of a second

council, assembled at Vienne, in 1324, to the Knights Hospitallers of St. John of Jerusalem; whose order had been instituted for nearly similar purposes to that of the Templars, and was then held in great repute for the extraordinary valour which the knights had displayed in expelling the Turks from the Isle of Rhodes, a few years previously.

The Knights Hospitallers were settled in England early in Henry I.'s reign, and they had already a large establishment at Clerkenwell, including the spacious church of St. John and the precincts of St. John's Square. Shortly after the above grant, the prior and his brethren appear to have been compelled, by undue influence, to convey the New Temple and its appurtenances to Hugh le Despencer the younger, and his heirs; but, on his attainder and execution, they reverted to the crown. Edward III., in his second year, granted the custody and revenues of the Temple possessions to William de Langford, for ten years, at the annual rent of £24. But in the next year, "the church and places sanctified and dedicated to God" were restored to the Knights Hospitallers, "by reasons whereof William Langford was abated £12. 4s. 1d. of his said rent." After Langford's interest had expired, the same king, in his 12th year, "for £100, promised by the prior towards his expedition into France, did grant the rest of the manor and lands not sanctified, to the prior and friars of the said Hospital of St. John, and his successors, together with the church, churchyard, and cloisters."

Some years afterwards, the Knights Hospitallers leased the Temple, and its appurtenances, for a rent of £10 per annum, "to a society of students of the common lawe," who removed thither from Thavies Inn, in Holborn; and the members having greatly increased, formed themselves, early in the reign of Richard II., into two societies, viz.,

those of the Inner Temple and of the Middle Temple, yet still possessing a general interest in the premises. About that period (anno 1381), according to Stow, the insurgents, under Wat Tyler, "destroyed and plucked downe the houses and lodgings of this Temple, tooke out of the church the bookes and records, that were in hutches, of the apprentices of the law, carried them into the streetes and burnt them; the house they spoiled and burnt, for wrath that they bare Sir Robert Halles, Lord Prior of St. John's, in Smithfield."

On the dissolution of the order of the Knights Hospitallers, in the 32nd of Henry VIII., the Temple reverted to the crown, but was still continued to be held on lease by the law professors till the time of James I., who by his letters-patent, dated at Westminster, on the 13th of August, in his 6th year, granted the whole, by the description of "*Hospitalia et Capitalia Messuagia cognita per nomen de Inner Temple, sive Novi Templi Lond.*," &c., to Sir Julius Cæsar, knt., and the treasurers, benchers, and others of this house, and their assigns for ever, "for the reception, lodging, and education, of the professors and students of the laws of the realm," at a rent of £10 yearly from each society.

Stow, after mentioning the original dedication of the Temple church by Heraclius, in 1185, says, "this temple was againe dedicated, 1240; belike also newly re-edified then." But the appearance of the present fabric, when considered in connexion with the state of architecture at the above periods, would seem to warrant a somewhat different hypothesis; namely, that the western or round part was that which the Templars, in order to give celebrity to their new foundation, had had consecrated, 1185, by the Patriarch Heraclius; and that the eastern part, to which in

fact the other can only be regarded as a vestibule, was built subsequently, and dedicated, on its completion, in 1240. The pointed style of architecture was then generally prevalent; although, at the earlier period, 1185, it was frequently blended with the circular or Norman style.

This edifice narrowly escaped destruction in the great fire of 1666; in 1682, it was repaired and ornamented, and a curious wainscot screen set up. In 1695, the south-western part, which had suffered by fire, was rebuilt.

Independently of the interest excited by its singular plan and curious architecture, this church has engaged great attention from the very ancient sepulchral effigies, which lie in two groups within the circular area of the vestibule. They have been generally reputed to represent Knights Templars; yet as only one of them, which had any immediate connexion with that order, has been historically identified, there appears to be no sufficient reason for that appellation having been given to the whole.

From the crowded and peculiar manner in which these memorials of departed greatness are now arranged, there can be little doubt of their having been removed from the places they originally occupied; most probably from tombs or pedestals which once stood here, but which, at some remote period, have been destroyed. This conjecture is corroborated by the fact of an excavation having been made during the repairs in 1811, under the northernmost group, for the purpose of discovering whether any vault or coffins were beneath, and it was then satisfactorily ascertained that there was neither one nor the other.

These effigies, which are ten in number, are greatly mutilated and defaced. Together with a sort of sarcophagus, formed *en dos d'âne*, they have been disposed in two rows, five in each, between the north-eastern and south-

eastern columns (as shown in the ground plan in the annexed print), and enclosed by iron railings. The figures have been sculptured out of blocks of freestone, two feet in thickness, and are lying on platforms of similar stone. The attitudes vary, but the figures are all recumbent, and represent knights, armed *cap-à-pie*, in mail armour, with surcoats; one is bare-headed, and wears a monk's cowl. Their shields are of the heater or Norman form, but differ in size; one of them is so remarkably long, that it extends from the shoulder to the middle of the leg. Their heads, which, with a single exception, repose on cushions, are mostly in hoods of mail; two or three have flattish helmets over the mail, and one wears a kind of cask. Most of their swords have been broken; in consequence of which mutilation one of the knights has been described as in the act of drawing a dagger, but with evident impropriety.

Five of the effigies are cross-legged, a position acknowledged to indicate that they were intended either for actual crusaders, or for other knights who had assumed the cross, and vowed to engage in the Holy War, as it was called, against the infidels in Palestine. Only three or four, however, of those persons can now be satisfactorily identified; and as to the remainder, even conjecture is silent.

The first figure in the southernmost group is said, by Gough, to be that of Geoffrey de Magnaville, who was made Earl of Essex by King Stephen, and on his creation augmented his family arms, which were quarterly, or, and gules with an escarboucle—a charge that is still apparent on the shield. He died in October, 1148, having been mortally wounded in besieging the castle at Burwell. His body was arrayed by some Knights Templars in the habit of their order, and conveyed to the Old Temple, from which it was afterwards removed to the New Temple. The

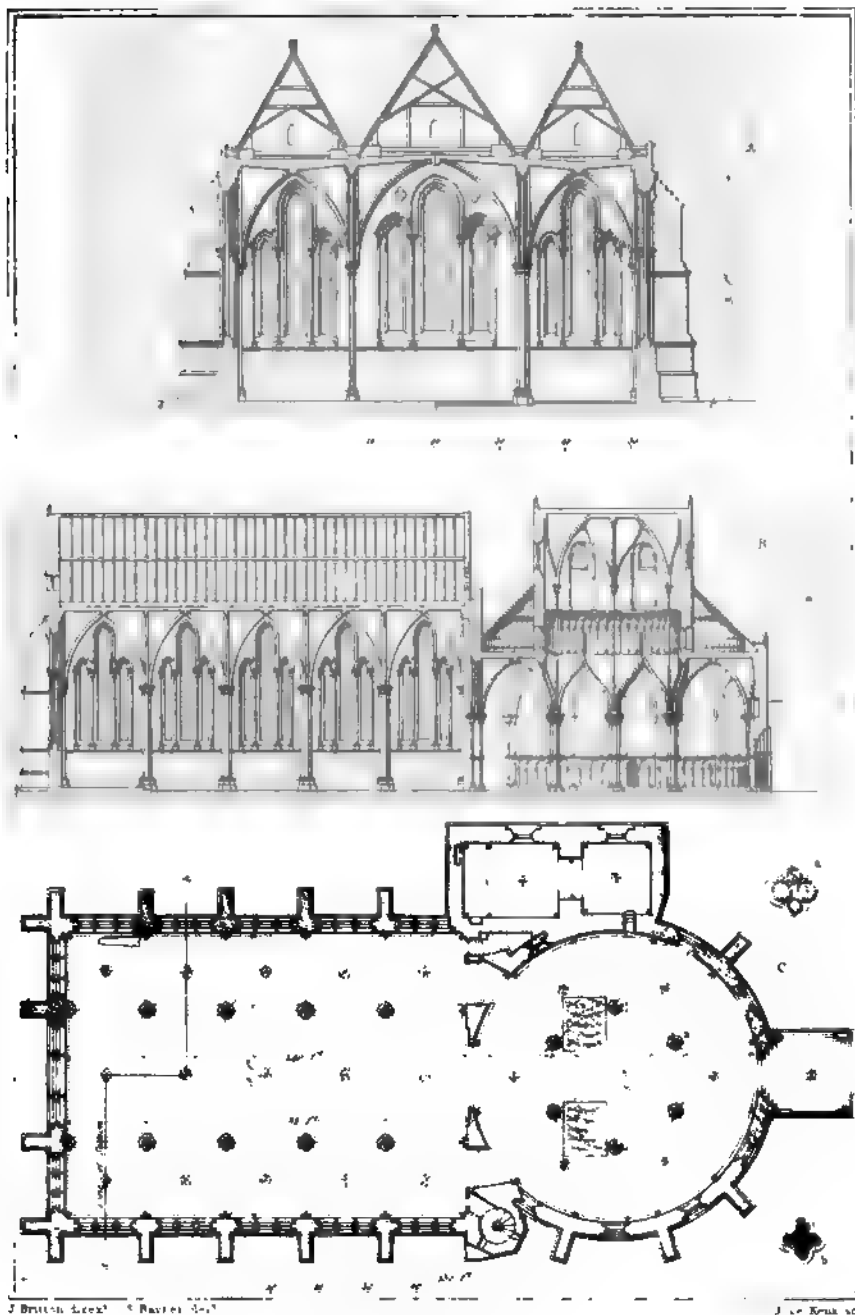
second figure is that of the famous William Marshall, Le Mareschall, first Earl of Pembroke, who, dying in April, 1219, was interred in this fane. A lion rampant, forming a part of his arms, may still be traced on the shield, and his feet rest on a lion. On the shield of the third figure, which represents a youthful-looking knight, bare-headed, and in a cowl, are three water bougets, the bearing of the Ross family. Weever applies to this effigy the following fragment of an inscription, "insculpted on one of these cross-legged monuments," which he found among the Cotton Manuscripts, viz.:—" *Hic requiescit R Ep quondam visitator generalis ordinis milicie Templi in Anglia et in Francia et in Italia;*" and which, from a pedigree of the Lords Ross, was referred to Robert Ross, a Templar, who died about the year 1245, having bestowed upon his order the manor of Ribston, in Yorkshire. Gough, however, on the authority of Bishop Tanner, assigns this figure to the second Lord Ross, surnamed Fursan, who was the person that actually gave Ribston to the Knights Templars; and who, joining their order, was buried here in the 11th of Henry III., anno 1227. The fourth figure is supposed to have been intended for William Marshall, second Earl of Pembroke. He died in April, 1230, and was interred near his father. The last, or coffin-shaped memorial, has been assigned to William Plantagenet, fifth son of Henry III., who died in his infancy, and was buried here about 1256; but it is by no means likely that a full-sized coffin should have been sculptured as a memorial for a mere child.

Not a single figure of the northernmost group can be decidedly appropriated; but the fifth, or that which is cross-legged, was most probably meant for Gilbert Marshall, third Earl of Pembroke, who was killed by a fall from an

unruly horse, at a tournament near Ware, in June, 1241, and whose remains were deposited near those of his father and brother, in this edifice. Camden says, that "the statues of William, and his sons William and Gilbert, all Marshalls of England, and Earls of Pembroke, were still to be seen in this temple, cross-legged; as were all who at that time engaged in the crusades, or as the phrase was, took up the cross;" and "on one of the tombs," he continues, "I have read this inscription, in letters almost effaced, '*Comes Penbrochiæ*;' and at the side, '*Miles eram Martis. Mars multos vicerat armis.*'" The first knight in the group is represented with a leopard at his feet, the head of which is pierced by his sword; at the sides of his pillow are sculptured roses. The fourth knight is depicted in a spirited, though peculiar attitude, as though trampling on a cockatrice, or dragon; most probably in allegorical reference to the Christian's triumph over Satan.

Another ancient figure in this church, which has given rise to some discussion, is that of a bishop, pontifically habited, with a crosier in his left hand, and his right hand in the customary attitude of benediction, lying upon a plain tomb on the south side of the chancel. This has been assigned to the Patriarch Heraclius, who died at Acre, in the year 1191.

The accompanying prints will clearly exemplify the form, arrangement, and prevailing architectural style of the Temple church. The ground plan displays the peculiar design and form of the building; by which it is seen that it consists of two marked and distinct divisions, i. e. a circular arrangement or vestibule towards the west, and a square area or space towards the east. The former is entered by a large doorway, beneath an arched porch, or cloister, having four columns on each side supporting archivolt mouldings,



CHURCH OF THE HOLY TRINITY
 A. PLAN B. LONGITUDINAL SECTION C. TRANSVERSE SECTION
 John Wale Architectural Library, 88 High Holborn



J. H. P. 1861

John House Architectural Library 44 High Street

which form a receding semicircular archway. These mouldings, as well as the capitals and jambs of the doorway, are adorned with foliage, lozenges, and figures, sculptured in the stone. The circular part within is divided into two spaces by a series of six clustered columns supporting as many acutely-pointed arches. The form of these arches, the proportions and shapes of the clustered columns, with the groined mouldings, and blank arcade, beneath the sills of the windows, against the outer wall, and the arcade of intersecting arches, in the second story over the open arches, are shown in Plate II. In this plate the organ screen, which fills up the arch between the circular vestibule and the choir of the church, is supposed to be removed. A section of the church, above the ground plan, shows the junction of the two parts of the building; also the five triple windows on the south side, the roofs over the arch of the circular part, and over the centre aisle, &c. The other plate, a view of the church, looking towards the east end, will serve to render the whole interior familiar to the reader.

E. W. BRAYLEY.

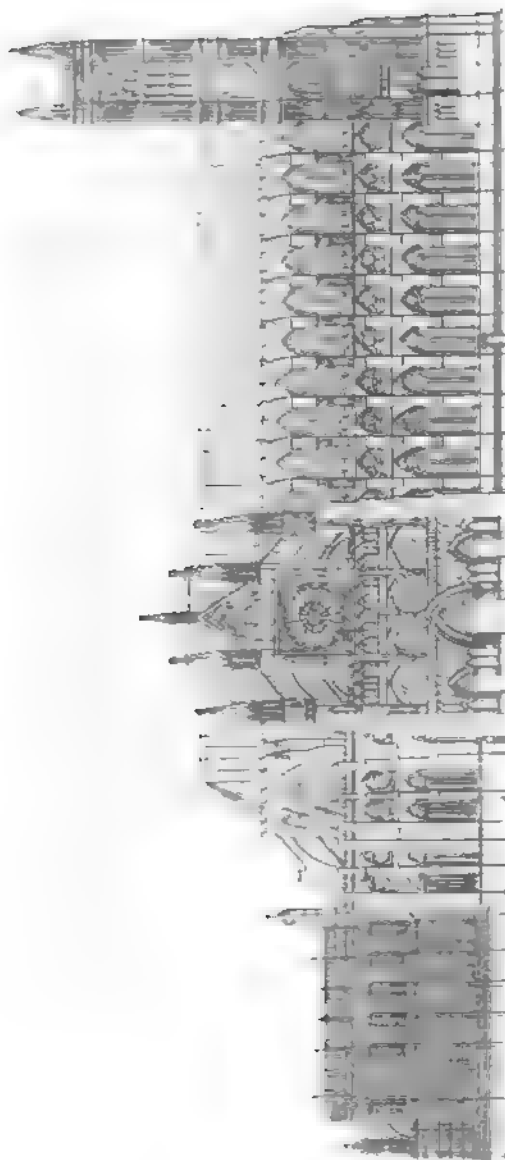
[Since the above account was written, this edifice has undergone very extensive and important repairs by Sir R. Smirke.]

WESTMINSTER ABBEY.

ACCORDING to the united testimony of our ancient writers, the original site of *West-minster Abbey* was called *Thorney Island*, it having been “overgrown with thorns, and environed with water;” and it is a curious fact, that, notwithstanding all the changes which in the course of so many centuries have occurred in this district, that the outline of the island may still be traced. Sulcardus, who was a monk of Westminster, composed a short account of this church, an ancient copy of which is yet preserved in the British Museum. From that authority, from a passage in Abbot Ailred’s “Life of St. Edward the Confessor,” and from the current belief of the monks, the foundation of this abbey is commonly ascribed to Sebert, King of the East Saxons, “who having embraced Christianity, and being baptized by Mellitus, Bishop of London, immediately (to show himself a Christian indeed) built a church to the honour of God and St. Peter, on the west side of the cittie of London.”* This was about the year 604 or 605.

The first church, according to Sulcardus, was but small (*Ecclesia non adeo magna*), yet it did not escape the ravages of the Danes. Until the time of Edward the Confessor, its possessions were very inconsiderable; such, at least, is the information given by Stow, who, quoting

* Stow’s “Survey of London,” p. 377, edit. 1598.



WESTMINSTER ABBEY AND HENRY 7TH CHAPEL

W. E. 1877



T. Clifford, an earlier chronicler, says, "without the walles of London, uppon the river of Thames, there was in times passed a little monasterie, builded to the honour of God and Saint Peter, with a few Benedict monkes under an Abbote, serving Christ; very poore they were, and little was given them for their reliefe. Here the king intended (for that it was neare to the famous citie of London, and the river of Thames, that brought in all kind of marchandizes from all partes of the worlde) to make his sepulchre; he commanded that of the tenthes of all his rentes, the worke should be begunne in such sort as should become the Prince of the Apostles."

The primary cause of King Edward bestowing his patronage on this church, was his breach of a vow which he had made of going on a pilgrimage to Rome, but which intention he was compelled to forego from motives of state policy. He dispatched, however, a solemn embassy to Rome to procure a dispensation; which the Pope, Leo the Ninth, granted to him, under the "obligations of holy obedience and penitence, that he should give a part of the money allotted for his journey to the poor, and with the remainder either repair or erect a monastery in honour of St. Peter, and furnish the brethren with a revenue and sufficient necessities."

On commencing the re-erection of this monastery, the king appropriated "a tenth part of his entire substance to the work, as well in gold, silver, and cattle, as in all his other possessions." The church was several years in building; and, compared with the former edifice, was a very magnificent structure. According to Matthew Paris, it became a pattern much followed in the designs of other churches. It was in the form of a cross; to which form the above historian alludes, by the words "*novo composi-*

tionis genere," the earlier Saxon churches appearing to have had no transepts.

Sulcardus says, "the new church was supported by divers columns, from which sprang a multiplicity of arches;" and Sir Christopher Wren describes it as follows:—"The principal area or nave of the church being raised high, and vaulted with square and uniform ribs, is turned circular to the east; this on each side is strongly fortified with a double vaulting of the *iles* in two stories, with their pillars and arches. The cross building, contrived to contain the quire in the middle, and the better to support the lofty tower, rose with a plainer and lower vaulting; which tower, then spreading with artificial* winding stairs, was continued with plain walls to its timber roof, which was well covered with lead."†

In what year King Edward commenced the re-construction of this church is not known; yet if the dates in Godwin's "*De Præsulibus*" be correct, it was probably about 1050; for the bishops Aldred and Herman, who conducted the embassy to Pope Leo, are stated to have been at Rome in that year. On its completion, the king resolved to have it dedicated in the most solemn and impressive manner, the ceremony being appointed for the day of the Holy Innocents, viz. December 28th, 1065. All the prelates and great men of the kingdom were summoned to be present; but it is doubtful whether Edward himself attended, as he was seized with a sudden and mortal illness on Christmas eve. His death occurred on the 4th or 5th of the following January, and he was buried, with the utmost pomp, before the high altar in the new church on the 12th of the same month. The successive grants which he had made to this

* Quære, artificer-like?

† "*Parentalia*."

establishment, of estates, manors, and relics, were ample beyond all precedent; and in signing his last charter, which, as appears from Sulcardus, was given on the very day of the consecration of his church, he invested the monks with extraordinary privileges. The reputation which King Edward had acquired by his piety, munificence, and miracles, and still more, to use the phraseology of the times, by "his abstraction from fleshly delights," obtained him such high renown, that about eighty years after his decease, he received the honours of canonization from Pope Alexander the Third. Laurentius, the then Abbot of Westminster, who had been a main cause of procuring Edward's canonization, obtained also, by his influence and gifts, the liberty of wearing, for himself and his successors, the mitre, the ring, and the gloves, which had been anciently esteemed as exclusive parts of the episcopal habit. The possessors of this privilege were, in after times, permitted to sit with the bishops in Parliament, and enjoyed every honour and immunity which that high situation was accustomed to command.

On Whitsun eve (May the 16th, 1220), Henry the Third, at that time a youth of thirteen only, commenced the new buildings of the abbey, by laying the first stone of a chapel in honour of the Virgin Mary, on the spot now occupied by the monumental chapel of Henry the Seventh. But though denominated the founder, both by Matthew Paris and Matthew of Westminster, he was not the only contributor, since the abbot and convent conferred many spiritual benefits on several persons who gave lands and tenements towards the completion of the work.

The reign of Henry the Third forms a distinguished epoch in the history of this church, as a great part of the edifice was then rebuilt in the elegant and lofty style which

still constitutes its primary character, and which about that period was adopted in almost all the ecclesiastical edifices throughout Europe. Matthew Paris, among the events of the year 1245, acquaints us that the king commanded "that the church of St. Peter should be enlarged, and the tower, with the eastern parts, taken down, and the most skilful artificers being procured, be then rebuilt more handsomely at his own charge, and adapted to the residue, or western part." Thomas Wykes, another contemporary historian, corroborates this statement of the work having been executed at the king's own cost; without discriminating the parts rebuilt, he says, that "the king, with the proceeds of his own exchequer, erected the church from the foundations."

On the 13th of October, 1269, the new church, the east end of which, with most of the transepts, and a great portion of the choir, to the first arch, westward from the tower, were at that time completed, was solemnly dedicated, and opened for divine service; and on the same day the body of St. Edward, "that before laye in the syde of the quere, where the monkes nowe synge, was removed with vast pomp and solemnity, into ye chapell at the backe of the hygh aulter," and there deposited in a splendid shrine, which the king had caused to be prepared for its reception. Henry himself, with his sons, Edward and Edmund, and his brother, the King of the Romans, assisted personally in carrying the chest, or coffin, from the old into the new shrine.* After the ceremony of the translation was over, the king

* We are told, by Matthew of Westminster, that Benedict, a clerk of Winchester, and John, a layman from Ireland, being possessed by devils, came purposely to receive benefit from St. Edward on the day of his removal, and that, on seeing his chest exalted, the devils were instantly cast out!

gave a magnificent feast to a great company of all ranks and degrees of the assembled multitude. During the remainder of Henry's reign, the works here were continued, though not apparently with so much celerity as before, and on his decease, in 1272, he committed, by his will, the completion of his plan to his eldest son (who had been named Edward, from his favourite saint), together with 500 marks of silver, to finish the Confessor's shrine.

Edward the First carried on the work as far as the first column westward of the choir in the nave. He likewise, in 1297, ordered the famous prophetic stone of the Scots to be brought from Scone to this church.* Whatever was the original destination of the chair, within the frame-work beneath the seat of which the stone is fixed, there is every reason to presume that it has been used as the coronation chair of the sovereigns of England from the time of Edward the Second.

The rebuilding of the nave was slowly executed, but on an uniform plan, under the direction of different abbots. Part of the old building was taken down about the 12th of Richard the Second, that monarch having given divers sums for proceeding with the work, together with the revenues of the two alien priories of Stoke Clare and Folkstone. Henry the Fifth, besides giving money with his own hands, granted 1,000 marks annually (out of the Hanaper-office, and customs of wool), towards the necessary charges; and Edward the Fourth, at different times, gave four-score marks, and about £250 for forwarding the work; Elizabeth Widville, his queen, also (who, during one of the reverses of her fortune, had taken sanctuary within the abbey), and

* For the most particular account of this stone, and of the coronation chair, see Neale's "Westminster Abbey," vol. ii., pp. 118—130.

Prince Edward, his son (who was born within it), gave money for the like purpose. In the time of Abbot Esteney, who died in 1498, the west front, except the towers, was nearly finished, the vaultings being completed, and the great west window set up. Islip, the succeeding abbot, carried up the towers to different heights; but they were never entirely completed till the reign of George the Second, when they were finished in the manner they now appear, by Sir Christopher Wren; and at the same time the whole fabric underwent a general repair,—partly at the expense of the chapter, but principally by aid from Parliament.

Henry the Seventh's Chapel, which forms a magnificent appendage to the east end of the Abbey Church, was built, as its name implies, by that monarch, as a monumental chapel for his own and his queen's remains. For this purpose the old chapel of the Virgin, and other adjoining buildings, were taken down, and the first stone of the new fabric was laid on the 24th of January, 1502-3, by the king himself, assisted by Abbot Islip, Sir Reginald Bray, &c. The credit of designing this splendid example of architectural science has been generally ascribed to Sir Reginald Bray; yet there is a singular passage in Speed's "History," which seems to transfer the merit of the design to the king himself, and Bishop Fox. After speaking of the Savoy Hospital, and the six religious houses erected by Henry, he says, "Of his building also was Richmund Pallace, and that most beautiful peece, the Chappell at Westminster, &c., which forms, of more curious and exquisite building, he and Bishoppe Foxe first (as is reported) learned in France, and thence brought with them into England." In the will of Henry the Seventh, dated in 1509, the Prior of St. Bartholomew's is expressly called

"Master of the Works of our said Chapel;" and the "Plat" made for the chapel, and signed with the king's hand, is directly referred to in the same instrument, together with designs for the "ymages, armes, bagies," &c., of the windows, which had been "in picture delivered" to the said prior. This prior must have been William Bolton, who received his temporalities in the 21st of Henry the Seventh, and continued prior till his decease, in 1532. Stow calls him "a great builder;" and under his direction the chapel was most probably finished about 1512, in which year, in October, a contract was entered into with the celebrated Pietro Torrigiano, for making the king's tomb.

But a few years had elapsed after the completion of the interior of Henry's Chapel, before the monastic establishment here was suppressed by Henry the Eighth; and Westminster being constituted a city, the Abbey Church was nominated its cathedral. The Abbey, with all its possessions, was surrendered to the king on the 16th of January, 1539-40, the revenues being then estimated, according to Dugdale, at the nett sum of £3,471 0s. 2½d. annually; but, according to Speed, who includes the gross receipts, at £3,977 6s. 4½d. The bishopric of Westminster was founded by the king's letters patent on the 17th of December, 1540; and Dr. Thomas Thirleby, Dean of the King's Chapel, was appointed the first bishop: he was also the last bishop, being constrained to surrender his see on the 29th of March, 1550 (during the Protectorate), and it was suppressed, and the diocese consigned to the jurisdiction of the bishops of London, who thus obtained power over various churches which had previously been exempt from visitation. In the year 1550 (September the 7th), Queen Mary reinstated the Monastery of Westminster, by a charter, dated at Croydon. She afterwards bestowed the

abbacy on John Feckenham, who was the last abbot that sat in the House of Lords, where, in January, 1559, in Queen Elizabeth's first Parliament, he took "the lower place on the bishops' form." On the 12th of July, in the same year, the Abbey was surrendered to the queen, under the authority of a general act of Parliament, and the abbot and monks were removed from Westminster. In the following year, May 21st, 1560, the queen refounded this establishment as a collegiate church, to be governed by a dean and chapter, in which state it now remains.

DESCRIPTION.

The architectural design and the skilful arrangement of this celebrated edifice,—the scientific and ingenious construction of its walls, arches, vaultings, and nicely-poised and balanced parts, are all entitled to the most diligent study of the practical architect, and will afford both amusement and instruction to the antiquary and amateur. It will be proper always to bear in mind the common adage of "sound as church work," and to remember that this maxim was founded on observation and reflection. The length of time which most of our cathedrals and larger churches have braved the inclemency of this climate, the neglect of their guardians, and the wanton injury inflicted on them by fanatics and heedless persons, is a lasting proof of the skill with which they were constructed. Contrasted with many "modern Gothic works," they are greatly raised in our estimation; whilst the comparison makes the latter sink into insignificance or contempt. Although it will be impossible to do justice to the edifice either by the series of small illustrations accompanying this essay, or by the descriptive language employed, yet they will jointly serve to convey accurate ideas and information to the stranger, and

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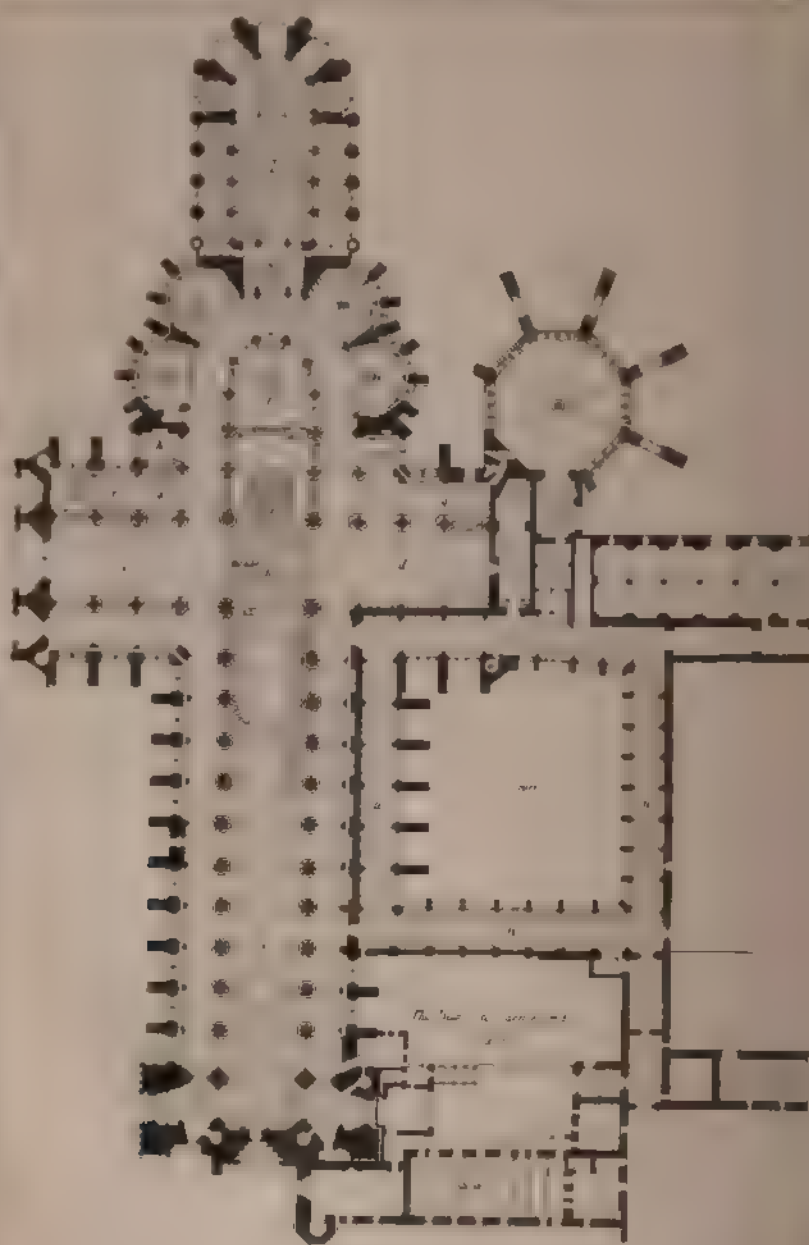
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Palace of the Emperor of China

render those impressions more permanent and clear, which a daily or an occasional view of the building excites in the mind of an inhabitant of this vast metropolis.

The Abbey Church of Westminster is one of the finest examples of the pointed style that was ever erected in this country; and it is likewise the most complete and perfect that now remains, except Salisbury Cathedral. The superior skill and invention of the architect have been here displayed in the most admirable manner, as well in the adaptation and construction of the parts, as in the picturesque and beautiful effects produced by the whole.

The general form of this church, on its ground plan, is that of a Latin cross; but the eastern part, from the transept, is surrounded by various chapels, which interiorly are separated from the aisles by ornamental screens of a later age. The plan, however, as will be seen from Plate 2, is not strictly uniform; as the cloisters, which adjoin to this edifice on the south, occupy a portion of the space that would otherwise have composed a west aisle to the south transept: there is also a chapel at the extremity of the same transept, which, with an adjoining enclosure (probably the conventual prison), occupies a slip of its whole breadth. The general arrangement of the conventual buildings is shown in the same plate; the particular parts to which the references relate are as follow:—

Ground plan: *a*, nave; *b*, choir; *c*, north transept; *d*, south transept; *e*, St. Andrew's Chapel; *f*, St. Michael's Chapel; *g*, St. John the Evangelist's Chapel; *h*, Abbot Islip's Chapel; *i*, Chapel of St. John Baptist; *j*, Chapel of St. Paul; *k*, entrance porch to Henry the Seventh's Chapel; *l*, Henry the Seventh's Chapel; *m*, Chapel of St. Nicholas; *n*, Chapel of St. Edmund; *o*, Chapel of St. Benedict;

p, choir; *q*, east aisle of south transept; * *r*, Chapter-house; *s*, chapel generally, yet inaccurately, called Chapel of St. Blaze, but more probably of St. Catherine; *t*, remaining parts of King Edward the Confessor's buildings; *u*, *u*, cloisters; *v*, Jerusalem Chamber, forming a part of the deanery; *w*, dining-hall of the Westminster scholars, in which is shown the ancient open fire-place in the middle of the floor, as common in our old halls.

The general measurements of this church are as follow. Interior:—Length of nave, 166 feet; breadth, 38 feet 7 inches; height, 101 feet 8 inches; breadth of each aisle, 16 feet 7 inches; extreme breadth across the nave and aisles, 71 feet 9 inches: length of choir, 155 feet 9 inches; extreme breadth of ditto, 38 feet 4 inches; height, 101 feet 2 inches: extreme length of transept, including the choir, 203 feet 2 inches; breadth of the middle part of transept, 39 feet; ditto of the aisles, 22 feet 10 inches; height of transept, 105 feet 5 inches: extreme length, from west door to the piers of Henry the Seventh's Chapel, 383 feet; ditto, including Henry's Chapel, 511 feet 6 inches. Exterior:—Extreme length, 416 feet; ditto, including Henry's Chapel, 530 feet: height of western towers, to the top of pinnacles, 225 feet 4 inches. The dimensions of the cloisters, chapter-house, and other monastic buildings, may be ascertained by the application of the scale.

The general character of the exterior architecture will be readily comprehended from the representation of the north front, Plate 1. Here the most prominent feature is the elevation of the transept, which, although much altered in its minor details from what it originally was, presents a

* The south transept is popularly called the "Poets' Corner."

very noble specimen of the diversified richness, and elegant, yet fanciful display, inherent in the pointed style, as well in form as in ornament. This, in ancient times, was the principal entrance to the church; and all the stately processions, and pompous trains assembled to grace the coronations, the thanksgivings, and the burials of our sovereigns, were ushered beneath its porch to give interest and effect to the solemnities within.

This front consists of such a considerable variety of parts, that it becomes difficult to describe it with accuracy, without occupying more space than our pages will allow. Four immense buttresses, which, from their workmanship and disposition, are rendered very ornamental, sustain the walls; their several gradulatory stages being sculptured into cinquefoil-headed niches, &c., and each buttress being terminated by an octagonal pinnacle, of which every face is wrought with a trefoil-headed panelling, between small columns: a similar, but lesser pinnacle, rises over the apex of the roof, and is crowned with a small vane, as all the pinnacles were formerly. The corner buttresses form irregular octagons, including staircases, which are carried up to the roof through the great arch-buttresses that extend across the side aisles. This façade may be described as consisting, vertically, of four compartments, the lowermost of which includes the three entrance porches: the central porch opens by a very high pointed arch, forming a deep recess, its archivolt being supported on each side by five slender columns, having capitals of rich foliage. The flat wall at the back of the arch, over the two doorways, which are separated by a plain upright pier, is nearly filled by a circle of panelling, including twelve other circles, variously adorned; in the central one are the arms of St. Edward the Confessor, viz. a cross patence between five

martlets. Three clustered columns on each side, similarly ornamented, but larger than those before mentioned, sustain all the outer mouldings of this porch, except the extreme moulding, or water-table, which continues round both the smaller porches, as well as over the arcade of trefoil-arches between them and at the sides. A large finial of congregated foliage crowns the apex of this front. All the outward mouldings of these porches contract inwardly at the springing of the great arches, from the circles having been struck at some distance above the imposts.* A trefoil-headed panelling extends along the whole upper part of this division, which is terminated by a range of pierced cinquefoil arches, and a plain parapet. The next compartment consists of four wide and obtusely-pointed arches, over which is an arcade of eleven pointed arches, surmounted by a perforated battlement: the obtuse arches form deep recesses, extending to the windows. The arcade arches are well proportioned, the mouldings spring from light shafts, clustered, and each arch is divided into two others, having trefoil heads, by a small column: within the space above is a circle enclosing a cinquefoil. The third compartment includes the great rose, or Catharine-wheel window, which was rebuilt in the year 1722. This elegantly-constructed ornament consists of a vast circle, divided by its tracery into a small eight-leaved central circle, from which expand sixteen trefoil-headed leaves, forming the lower divisions of a similar number of large pointed leaves, which extend to the extremity: open trefoils ornament the spaces between the larger leaves; and

* All the external columns, arches, and new facings connected with these entrances, form part of the repairs made by Sir Christopher Wren; but the work of his day by no means corresponds with the original sculpturing, either in execution or design.

the spandrells, which complete the design, are each filled with a small rose of six divisions, and trefoil-headed leaves. A panelling of sunk quatrefoils enriches the parapet of this division. The last compartment, which extends to the apex of the roof, is occupied by a handsome arrangement of panelled arches, at bottom; and three circles, a trefoil, and other sculptured work, above. The arch-buttresses at the sides, which spring from the great octagonal buttresses, have sunk trefoil-headed panels, and angular weatherings. The entire height of this front, to the top of the central pinnacle, is 170 feet. The east and west sides of this transept are nearly similar,* each being separated by graduated buttresses into three divisions, containing the windows: the piers, which rise from the angle of the aisle-battlements, and sustain the arch-buttresses, are duplicated in a peculiar manner. The large pointed windows are each divided by a mullion into two principal lights, over which are circles of six divisions, and smaller lights in the angles. The second tier of windows may be regarded as of a peculiar character; their general form being that of a spherical triangle, enclosing a large circle, within which are eight lesser circular divisions, besides a central one.†

The walls between the transept and the west front are supported by nine graduated buttresses, terminating pyramidically; and from these a twofold range of arched, or flying buttresses, extend to the upper part of the nave. The parapet of the clerestory is surmounted by a battlement, nearly level to which there is a turretted niche in

* The windows and buttresses on the west side are now undergoing a complete restoration in a good and substantial style.

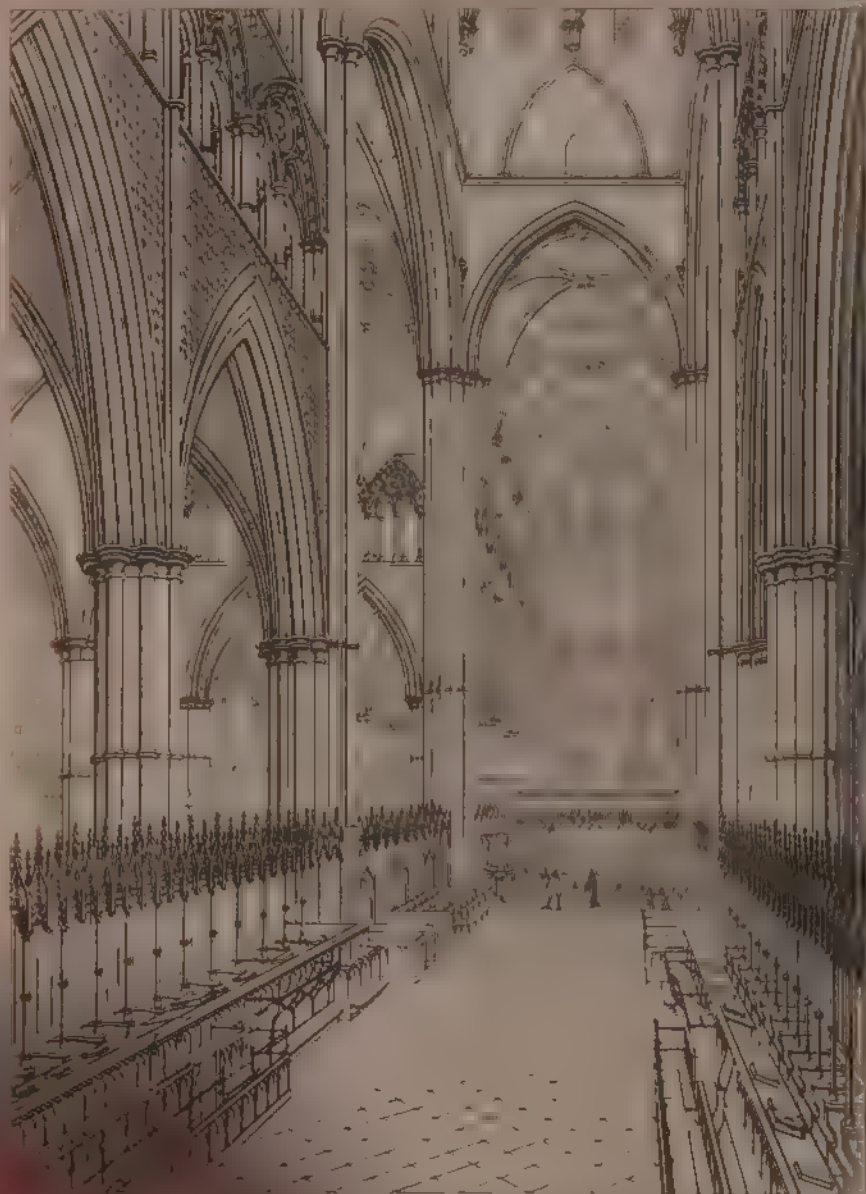
† This mode of construction is general in all the side windows on the same story in both parts of the transept; and also, with four exceptions only, in all the chapels eastward of the transept.

each buttress: the four westernmost niches contain the statues of Abbot Islip, James the First, and probably Henry the Third, and Edward the Confessor; but the whole are much damaged.* Between every two buttresses, in the lower story, is a large pointed-arched window, of two compartments below, and circular and quatrefoil lights, &c. at the top. Another range of windows, each consisting of three circles, inscribed within a triangle, extends over the former range, and rises to the water-tables of the aisle parapets. Another range, corresponding with those first described, but not so high, admits light into the upper parts of the nave; an embattled parapet terminates the elevation.

The choir aisles are surrounded by six chapels, viz. three on each side, independently of Henry the Seventh's Chapel, which forms the eastern termination of the entire pile. These chapels are of the same era as the oldest part of the fabric, and the architecture is of similar character, except that of Abbot Islip, which adjoins to the north-eastern side of the transept, and was altered into its present style in the reign of the above sovereign. The four largest chapels project octagonally, and rise to the same height as the battlements of the aisles. The eastern termination of the church itself, as seen over the chapels, displays four windows on each side, and three at the end, which finishes in a half-decagon; these windows are more acutely pointed than those of the upper range already described, but are of similar character and arrangement.

Proceeding to the southern division of the transept, it must be remarked, that its façade, or front, is far less elegant

* These seem to have been the once "elegant statues" with Dean Williams, as we are informed by his biographer Hackett, "sifted" this part of the Abbey, when he so liberally contributed to repairing it, in James the First's reign.



— continued — View of Nave —

than that of the opposite extremity; but this incongruity is rendered of little consequence, as the library, chapter-house, and cloisters, are so immediately contiguous, that all the lower part is excluded from the view. It is supported by four vast buttresses, each terminating in a plain octagon tower, crowned by a ball. All the lower part is occupied by the Chapel of St. Blaize, or St. Catharine, as before mentioned, which is now used as a vestry. The wall immediately over this chapel is pierced by a range of six narrow-pointed windows, above which are three large windows, divided into two lights below, and having a circular light in the head; the exterior masonry of all these windows is modern, and wholly unornamented. The next compartment displays the great rose, or marigold window,* which was constructed about the year 1814 by Mr. Thomas Gayfere, the abbey mason, under the superintendence of Benjamin Wyatt, Esq. All the ancient forms were preserved in the rebuilding, by working from the original parts; but the latter, if the report made to Bishop Atterbury† by Sir Christopher Wren be in this instance correct, could not have been of any great age, as he mentions this

* There is no exclusive name for the large and beautiful circular windows which adorn many of our cathedral and other churches, the appellations Marigold, Rose, and St. Catharine-wheel, being applied merely according to the impressions or caprice of the writer. The epithet Marigold is used in the text as implying a window of more complicated tracery, and a greater variety of parts, than that which is generally called the Rose, or the St. Catharine-wheel. A geometrical representation of a portion of this window, with details at large, is engraved and described in Pugin's "Specimens of Gothic Architecture," Vol. II.

† This prelate contributed towards the expense of the rose window in the northern transept, when it was rebuilt by Mr. William Dickenson, in the year 1722; but whether according to the original design, or from a new one, does not appear.

window as having been "well rebuilt," about forty years before the date of his report, which was drawn up in 1713. The centre is formed by a small circle, including a quatrefoil, within which is the date, 1814; from this sixteen large leaves extend to the periphery; each being subdivided into a double range of cinquefoil lights in the upper part, and a single range below. In the head of every leaf is a quatrefoil, with smaller lights; and in the angles between them are trefoils. The spandrells on the outer part of the great circle are occupied by small circles, including quatrefoils, with cinquefoil leaves at the sides. A frieze, charged with grotesque animals and human heads, ranges over the window, and above that appears the high-pitched gable end of the roof. Between the two westernmost buttresses a deep and strong semicircular arch expands over the east wall of the cloisters, and was supposed, by the late Mr. John Carter, to have constituted a part of the church erected by King Edward the Confessor.

Some singular but ingenious peculiarities, arising from the contiguity of the cloisters, are observable on the south side of this edifice; these arose from the means necessary to be employed to sustain the walls, and, at the same time, to admit of such a considerable space to intervene, as the breadth of the cloisters, between the superstructure and the abutments. The first six buttresses westward from the transept have their bases within the cloister green, and are each connected with the walls of the church by four arch-buttresses of considerable magnitude, the uppermost of which extends across the aisle. The three other buttresses adjoin to the wall, like those on the north side; and, like those also, all the buttresses are graduated, but these are unornamented and without niches.

The west front of this edifice consists of a central façade,

in the pointed style, flanked by two anomalous square towers, the modern parts of which were designed by Sir Christopher Wren, and carried to their present height, of 225 feet, in the early part of the last century. In the middle of the façade is a deeply-recessed entrance porch, with a vaulted and ribbed roof, but the ribs are greatly decayed and mutilated. The walls, which gradually contract to the doorway, are wrought into compartments of panelled tracery. Two blank shields, projecting from sunk panels, with a large niche and pedestal over them, ornament each side of the porch. The space above the great arch is filled by ten other niches, separated by small buttresses, and terminating in cone-shaped canopies, truncated. Over the latter is a modern cantiliver cornice, and between that and the parapet projecting before the great west window is a frieze, charged with various shields of arms, viz. George the Second, Queen Elizabeth, St. Edward the Confessor, the College of Westminster, Order of the Bath, &c. The great window is admirably proportioned; and its tracery, though not complicated, is yet elegant. It is divided into twenty-four large and fourteen small compartments, by two principal and four inferior mullions, and four transoms. All these divisions are filled with painted glass of the patriarchs, &c., in brilliant colouring. On each side are three compartments of panelled tracery, and over the window is a very heavy cornice. The frieze is thus inscribed, in reference to the completion of this front, "A. R. GEORGH II. VIII. MDCCXXXV." In the gable of the roof is a small triangular window, with tracery. The piers adjoining to the entrance porch, and which partly sustains the towers, are supported by massive buttresses, the several stages of which are ornamented with canopied niches. The flanking towers may be described as being each divided into two nearly

equal parts by a Tuscan cornice; and their general character may be seen by the elevations in Plates 1 and 4. In the lower divisions are pointed windows, with blank arches over them, including quatrefoils and circles; and above the latter is a second range of pointed windows, latticed, which ascend to the cornice. Immediately over the cornice, on each side, is a Roman pediment, with enrichments, below which, in the north tower, are the clock dials. Latticed windows, of a mixed character, rise above the pediments, and with their surmounting scroll-work and panelling extend to the cornices beneath the parapets, which are pierced and embattled. The pinnacles, which crown the whole at the angles, are octagonal, and terminate in finials wrought like fir-apples; at their bases are ornamental trusses inverted. The side divisions of each face, in both towers, project beyond the central parts, and are sculptured into successive ranges of panelling.*

All the exterior walls of this edifice have embattled parapets; and the roofing, which is of a very high pitch, is substantially covered with lead. The central tower, or that rising at the intersection of the choir and transept, was never carried up to the height which, from the ancient work, appears to have been originally intended; and, although it was rebuilt after the fire here in the year 1803, which threatened destruction to the whole edifice, it has still a dwarfish and unfinished aspect. In the reconstruction, all the openings in the arches were filled up by brick-work; and still further to insure security against fire, strong

* It has already been said that these towers were completed by Sir Christopher Wren, and notwithstanding the apparent self-complacency with which he regarded these designs, they furnish a most memorable example of his failure in his ill-judged attempt to assimilate the principles of classic architecture to those of the pointed style.

iron doors were introduced at all the points of interval ; so that the timber roofs of the transepts and of the body of this fabric have not now the least communication with each other.

On entering this venerable edifice from the west, the interior produces a most striking and impressive effect ; the view from that point being more extended and unbroken, and the architectural character of the design more apparent, than from any other. The lights, too, are so happily introduced, and the arrangements and proportions of the columns so nicely adjusted to the forms and magnitude of the arches, and to the aerial loftiness of the vaulting, that the whole combines into one harmonious perspective, and for a time the spectator feels a stronger inclination to contemplate the picture than to examine the building.

The west entrance opens immediately from the porch by a high pointed arch ; but within that there is now a second arch or doorway, obtusely pointed, which was erected in 1813, to sustain the monument of the Right Honourable William Pitt. The ancient trefoil-headed panelling which, rising from the basement-seat, extends over the lower face of the walls, flanking this entrance, is concealed from view by different monuments. Above the entrance is a double tier of cinquefoil-headed panels, reaching nearly to the sill of the great west window, the design of which, with the other arrangements of this part of the building, may be understood from Plate 4, C, which exhibits a section of the building from south to north, across the nave and its aisles ; the extent of the vaultings or galleries over the aisles, and the manner in which both the great and the arched buttresses are carried up, are also shown by the same print. The areas of the west towers were once open to the aisles ; but that towards the south is now closed and fitted up as a

consistory court, and the other is principally occupied by the monument of Captain Montagu; it includes a winding staircase leading to the leads, from which there is a beautiful view over the adjacent neighbourhood, as well as more extensive prospects over the metropolis and surrounding country.

From the longitudinal section of this edifice, Plate 8, a complete idea may be formed of its internal arrangements and proportions, as well as of those of Henry the Seventh's Chapel. The nave, which is separated from the choir and its aisles by the organ-gallery and adjoining iron gates, has eight high-pointed arches on each side, rising from large circular columns, each of which is surrounded by eight light shafts. The latter, however, are not entirely detached, but are conjoined at the back to the columns they surround (and out of the main stones of which they are wrought), except in the more ancient work of Edward the First's time; this extends to the second column westward from the choir, and in those four of the small shafts are entirely separated from the great columns, except at their bases and capitals. The other columns of the nave are also surrounded in the upright by two large bands or fillets, and the small shafts have octagonal caps and plinths; but the ancient columns have no fillets, and the bases and capitals of their surrounding shafts are circular. Another variation may be seen in the sub-plinths, which in the ancient columns form one massive whole, but in the others every smaller shaft has an octagonal sub-base and plinth resting immediately upon the pavement. The architraves display numerous bold and deeply-cut mouldings, the labels of which spring from corbel heads, either animal or human. Over each of the great arches (ranging above an ornamental string-course) are two finely-proportioned double arches, separated by clustered



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pillars, and having circles, including cinquefoils, beneath the apex of each, with trefoil-headed compartments below, divided by a single shaft. These arches, which extend completely round the church, open to the spacious galleries over the aisles, and greatly add to the elegant lightness of the whole. From the innermost pillar of each of the great columns rises a triplicated shaft, from the coronals of which, respectively, the ribs of the vaulting spring; these concentrate in a strong spine, or longitudinal rib, and are ornamented at their intersections by sculptured bosses variously diversified. The upper, or clerestory, windows of the nave range immediately over the double arches, as represented in the section.

The north and south aisles extend from the western towers to the transept, but the communications are interrupted by iron gates, which have been set up on a line with the entrance to the choir. The walls of each aisle, below the windows, are divided into corresponding compartments, each consisting of three trefoil-headed arches, separated by slender shafts, rising from a basement seat; but the whole is much broken, by the numerous monuments which have been erected here. In the trefoil arches of the more ancient parts, a greater elegance prevails than in those of later date, and there is a remarkable diversity in the vaulting of each aisle; the arches of those of Henry the Third and Edward the First's time, springing immediately from the capitals of the shafts, whilst all the others, of subsequent construction, take their spring at some distance above the capitals. In the south aisle are three doorways, two of which open to the cloisters, and the third communicates with the deanery; over the latter is an ancient oaken gallery, decorated with a panelling of trefoil arches, quatrefoils, &c. In the more eastern part of each aisle is a range of

seven ancient stone shields, sculptured with the arms of the principal benefactors to this edifice, and apparently attached to the walls, by bands or labels fastened to human heads, except that of Edward the Confessor, which seems pendant from the heads of martlets.*

The choir, which is represented in Plate 5, forms a very interesting portion of this church; and the eye, on entering the avenue from the nave, under the organ gallery, is particularly struck by the grandeur of the perspective which results from the loftiness of the piers and arches, the enriched elegance of the vaulting, and the "dim religious light" that gleams through the coloured quarries of its eastern windows. An enclosure of modern wainscoting, designed and first constructed about the year 1775, by the late Mr. H. Keene, surveyor of the works, separates it from the side aisles and transept; on the east it is bounded by the screen of St. Edward's Chapel, which crosses the area

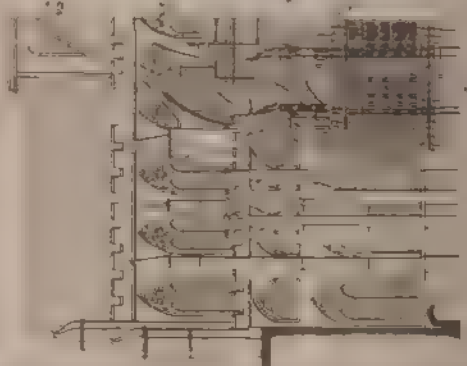
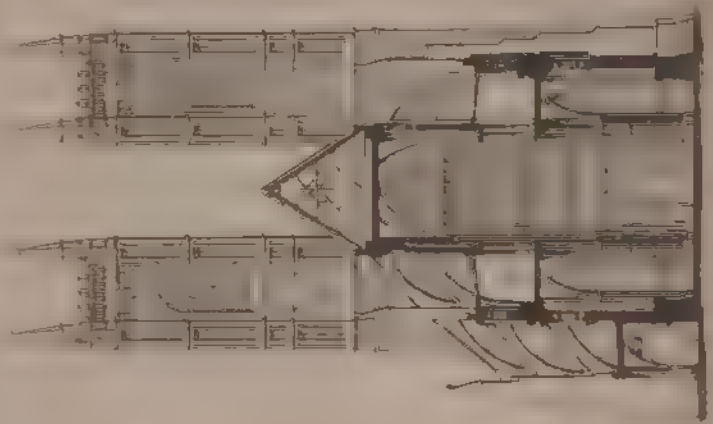
* The colours on the above shields are still partly visible: the charges are as follows:—In the south aisle, 1st, Sable, a Cross Patence between five martlets, Or; St. Edward the Confessor. 2nd, Gules, three Lions Passant Guardant, Or; Henry the Third. 3rd, Or, four Pallets, Gules; Raymond, Earl of Provence. 4th, Gules, seven Mascles conjoined, three, three, one, Or; Roger de Quincy, Earl of Winchester. 5th, Quarterly Gules and Or, a Bendlet Sable, and File of five Lambeaux, Argent; Henry de Lacy, Earl of Lincoln. 6th, a Lion Rampant, Gules, crowned Or, within a Border Sable, Bezanty; Richard, Earl of Cornwall. 7th, Gules, three Lioncels Rampant, Argent; Richard, Earl of Rothsay. In the north aisle, 1st, Or, an Imperial Eagle, Sable; Frederick II., Emperor of Germany. 2nd, Semée of Fleurs de Lis, Or; St. Louis, King of France. 3rd, Or, three Chevrans, Gules; Richard de Clare, Earl of Gloucester. 4th, Or, a Cross, Gules; Roger Bigod, Earl of Norfolk. 5th, Gules, a Lion Rampant, double queue, Argent; Simon de Montfort, Earl of Leicester. 6th, Checky, Or and Sable; John, Earl of Warren and Surrey. 7th, Gules, a Cross Patence, Vaire, William de Fortibus, Earl of Albemarle.

at the second column from the central tower. It is entered from the nave by a flight of three steps, immediately above which the stalls commence: these, which extend nearly to the western piers of the tower, are thirty-four in number, including those for the dean and sub-dean. They are of oak, and are ornamented with canopies and pinnacles in the pointed style, though not conceived in good taste: all the pinnacles are of cast-iron. In front of the stalls are rows of seats for the choristers and king's scholars on the foundation; beyond which are various pews and other seats. The pulpit, which stands near to the north-west pier, is supported by a clustered column, spreading into an hexagon; and the sounding-board, which is surmounted by a finial and pinnacles, is sustained by a well-executed palm-tree. The panels are ornamented with oval compartments of twelve leaves, having a rose in the centre of each; at the angles are small pillars, those in front terminating in finely-carved cherubs. More eastward, after an ascent of two steps, is an iron railing of rich scroll-work, immediately within which is the very curious Mosaic or tessellated pavement, which was brought from Italy by Abbot Ware, in the reign of Henry the Third, and laid here in the year 1268. The design or pattern of this pavement is so exceedingly complicated that no verbal illustration can give an adequate idea of its diversified arrangement; and although it has been greatly injured by wanton spoliation and accident, and many thousands of its tessera taken away, it must still be regarded as one of the most interesting works of the kind which now remains. In a general way, it may be described as consisting of a border of circles and parallelograms, all intersecting each other in the guilloche manner, and enclosing a large square, within which is another square, placed diagonal-wise, containing a central and four other

circles, intersecting as before, and having four other circles without, towards the cardinal points, all the borders of which concentrate in that of the inner square.* Its principal materials are marbles of different kinds and colours, and coloured glass. The altar screen, which is a very elegant composition in the pointed style of architecture, has been recently restored, as nearly as could possibly be ascertained, to its original form, with artificial stone, by Bernasconi. It includes a fine assemblage of canopied niches, pinnacles, arched panelling, &c., and has two doorways (ornamented with rich foliage, deeply pierced, and other sculpture), which open into St. Edward's Chapel. On the south side of this part of the choir is the dilapidated monument of King Sebert, erected here about the last year of Edward the First, and still displaying the very earliest examples of oil-painting known in this country, in three full-sized figures at the back, on oak panelling, of Sebert, Henry the Third, and an ecclesiastic in episcopal vestments, probably intended for Bishop Mellitus. On the same side is the tomb of Anne of Cleves, the divorced consort of Henry the Eighth; and on the opposite, or north side, are the very curious monuments of Aveline, Countess of Lancaster; Edmund Crouchback, Earl of Lancaster, second son of Henry the Third, her husband; and Aymer de Valence, Earl of Pembroke. Since the coronation of George the Fourth, in July, 1821, the whole choir has been refitted, and the wainscoting on each side, between the great piers of the tower, carried out two feet: the monuments have also been repaired, and other improvements made. The above piers, which are of immense magni-

* Vide Neale's "History, &c., of Westminster Abbey," in which is a very particular account of the pavement; vol. ii., pp. 39—43.

Architectural drawings of a building, showing a cross-section and a plan view.



Architectural drawings of a building, showing a cross-section and a plan view.

tude, are each surrounded by sixteen shafts wrought out of the main stones; but the columns more eastward are encircled by four shafts only, all which are detached, except at their bases and capitals, where they are bonded by fillets. The mouldings of the double arches exhibit a singular variety of foliage, deeply under-cut, and other sculptured ornaments. The great arches of the tower are more obtusely pointed than those which spring from the smaller columns: this arises from the piers having been carried up to twice the height of those columns, for the double purpose of giving lightness to the fabric, and of establishing sufficient abutments to resist the lateral pressure. Besides the entrance from the nave, there are entrances on the north and south from the transept.

The south end of the transept, an elevation and section of which are represented in Plate 4, bears the general name of the Poet's Corner, from the numerous monuments of poets and men of genius who have either been interred or commemorated here. It consists, principally, of a middle and one aisle on the east, separated by four very high pointed arches, having numerous deep mouldings, which spring from the capitals of the large columns, as delineated in section B, in which also the general forms of the windows, panellings, double arches, &c., are distinctly shown. On the west side, open to the church, and immediately over the roof of the cloisters, is a kind of gallery with a brick flooring, in which many ancient records belonging to this church are kept: there is, likewise, a small room, on the northern wall of which are the remains of an ancient painting of a white hart, couchant. Several figures, in full relief, including angels scattering incense, ornament the spandrells of the middle tier of windows, but are much broken. Nearly all the walls above and between the arches,

to the height of the basements of the upper windows, are sculptured with a kind of light chequered work, representing expanded flowers within small squares; and this mode of enrichment is general throughout all the ancient parts of the church. The chapel, which forms the end of this transept, and which has received its name both from St. Blaize* and St. Catharine, was, most probably, dedicated to St. Faith, a whole-length figure of the latter saint having been delineated on the eastern wall. This is a dark and gloomy place, but deserving inspection on several accounts: it seems probable that it had, originally, a communication with the crypt of the ancient chapter-house, now used as a depository for exchequer and other records. A, in Plate 4, represents the eastern exterior of the transept, together with the east end of Henry the Seventh's Chapel.

In its general character, the northern division of this transept resembles the part already described; but there is an additional aisle, as shown in the plan, though both the side aisles are almost separated from the central one, by walls which have been erected to support the different monuments. The north end of the middle aisle is, altitudinally, divided into five compartments, of unequal height, the lowermost of which includes the two great entrances from the central porch, which open under obtusely-pointed arches, ornamented with roses, &c. In the spandrells are alto-relievos, representing Sampson tearing asunder the lion's jaws, and other sculptures, all which are too greatly mutilated to admit of accurate designation. An arcade, of six pointed arches, with trefoil heads, resting on triple-

* The chapel of St. Blaize stood in this transept, near the spot where the Duke of Argyle's monument has been erected: it was taken down about sixty years ago, by the elder Gayfere, master mason to this church.

clustered columns, forms the next compartment, through which is carried the ancient narrow gallery, or passage of communication, round the church. The third compartment consists of a range of six lancet-shaped windows, having slender shafts at the sides and in front; and under the soffits of each arch are four circles of foliage, including busts of angels, most of whom are playing on musical instruments: these medallions (twenty-four in number) were unquestionably intended to represent the heavenly choir praising the Almighty. The sculpture is extremely curious, from displaying such a variety of forms of ancient musical instruments. In niches, at the outer side of the end windows, are full-length statues of two sovereigns, probably intended for St. Edward the Confessor and Henry the Third. The fourth compartment includes three finely-proportioned double arches, separated by clustered shafts, and having quatrefoils in circles below the apex. The fifth, and uppermost compartment, includes the rose window, described before (page 222), which is filled by painted glass, representing the Holy Scriptures in the centre, surrounded by a band of cherubim, &c.; and in the larger divisions of the greater circle are full-length figures of the Evangelists and Apostles, in recumbent positions. The east aisle of this transept was formerly separated (by screens) into the three chapels of St. John the Evangelist, St. Michael, and St. Andrew: the latter occupied the north end, which has a panelling of trefoil-headed arches; the span-drells are sculptured with two alto-relievos, now much damaged.

Immediately behind the choir is the chapel of St. Edward the Confessor, the eastern part of which includes the monumental chapel of King Henry the Fifth. Its common entrance is by a flight of steps from the north aisle; but

there are two others through the enriched doorways of the altar screen; these are used at coronations, at which times this chapel is fitted up as a withdrawing room for the sovereign. Near the middle is the Mosaic shrine of St. Edward, whose thrice-translated remains now repose within an iron-bound chest in the upper part; and along the frieze of the altar screen is a very curious display of sculpture in alto-relievo, representing the principal events, both real and legendary, of the life of that monarch. Adjacent to the shrine are the coronation chairs of the English sovereigns, the most ancient of which was constructed in Edward the First's time, and has enclosed beneath its seat the Prophetic Stone (reputed by the monks to have been Jacob's pillow), which was brought from Scone, as before stated. Surrounding this chapel are the monuments of Henry III., Edward I., and his consort, Queen Eleanor; Henry V., Edward III., and Queen Philippa; and Richard II., and Anne of Bohemia, his first queen. The tomb of Henry V. is within an arched recess, over which is a spacious chantry, now merely used as a repository for models of buildings and monuments; this is entered by two staircases, within octagonal towers, ornamented with canopied niches, statues, and pierced tracery: and at the head of the chapel, above the altar part, is an extremely rich composition of screen-work, in the decorated pointed style, including several large statues of saints and kings, and numerous small ones, within elaborately-wrought niches. On the outer sides of this chapel also (crossing the ambulatory) are other ranges of statuary and sculpture, including alto-relievos of the respective coronations of Henry V., in England and in France. The casque, or helmet, worn by that monarch at the battle of Agincourt, is fixed on a wooden bar between the entrance towers; and his shield

and war-saddle, now almost reduced to the bare wood, are fastened against the great columns at the sides. The pavement of St. Edward's Chapel is wrought with tessera in stars, circles, triangles, and other figures, let into large slabs of bluish coloured marble. In the three upper windows, at the east end, are some very interesting specimens of ancient stained glass, principally of the kind called *pot-metal*, from the colours being incorporated with the glass, whilst the whole is in a state of fusion, by which means the stain pervades the entire mass. Each window is divided by a mullion into two principal lights; and in each of the latter is a whole-length human figure, nearly seven feet high, standing in a niche under a high canopy. These figures represent our Saviour and the Virgin Mary; St. Edward the Confessor, and his chosen patron, St. John the Evangelist; and St. Augustine, and Bishop Mellitus. Much of the colouring is particularly rich and brilliant; and there is a great spirit and elegance both in the design and execution; but, during the long course of years during which they have been exposed to the ravages of time and accident, they have not escaped without considerable injury. Every figure is composed of a multitude of small irregular pieces, cut to particular forms, and fixed in lead. The faces alone have been each painted on a single piece, forming the largest in the whole figure; but most of them are now starred or cracked. That of St. Edward is fifteen inches in length, including the beard.

Of the chapels without the choir, nothing particular need be said, except of that altered by Abbot Islip into its present form, in the reign of Henry VII. This is a very pleasing specimen of the enriched pointed style; and the screen, which separates it from the north aisle of the choir, is very elegant. Nearly adjoining to it, over the entrance

to the small chapel of St. Erasmus, is a beautifully-decorated niche (of alabaster), which was also the work of the same abbot; but the fine tracery at the back has been shamefully mutilated to make room for a commemorative tablet for some Bishop of Londonderry. At the base is a panelling of quatrefoils, in squares, and other ornaments; and the whole is surmounted by a triple-headed canopy, enriched with pierced work, and of very elaborate design. The sides of the niches are flanked by double buttresses, without which, on each side, is a large S with an E, going through the centre; an eye, with a hand holding a slip or branch, and the word *istyphe*.

CHAPEL OF HENRY VII.

The Chapel of Henry the Seventh is constructed in the most florid style of pointed architecture; and every part, both externally and internally, is covered with sculptural decoration, either in panelling or other forms. According to Holinshed, the charges for erecting it are said to have amounted to £14,000; which, compared with the present value of money, would be fully equal to the sum of £200,000. Even the late general repairs and restorations of parts of this structure (chiefly of the exterior), which were commenced in 1809, under the superintendence of the late James Wyatt, Esq., and completed by Mr. Thomas Gayfere, the abbey mason, in 1822, cost upwards of the sum of £42,000, which was defrayed at the national expense, by successive grants from Parliament.

This edifice consists of an entrance porch or vestibule, a nave, two side aisles, and five small chapels, surrounding the east end, which may be inscribed within a semicircle, as shown in the ground plans in Plates 1 and 6. The vaulting and roof are supported by fourteen octagonal buttress-



Architectural drawing of a building facade and floor plan.

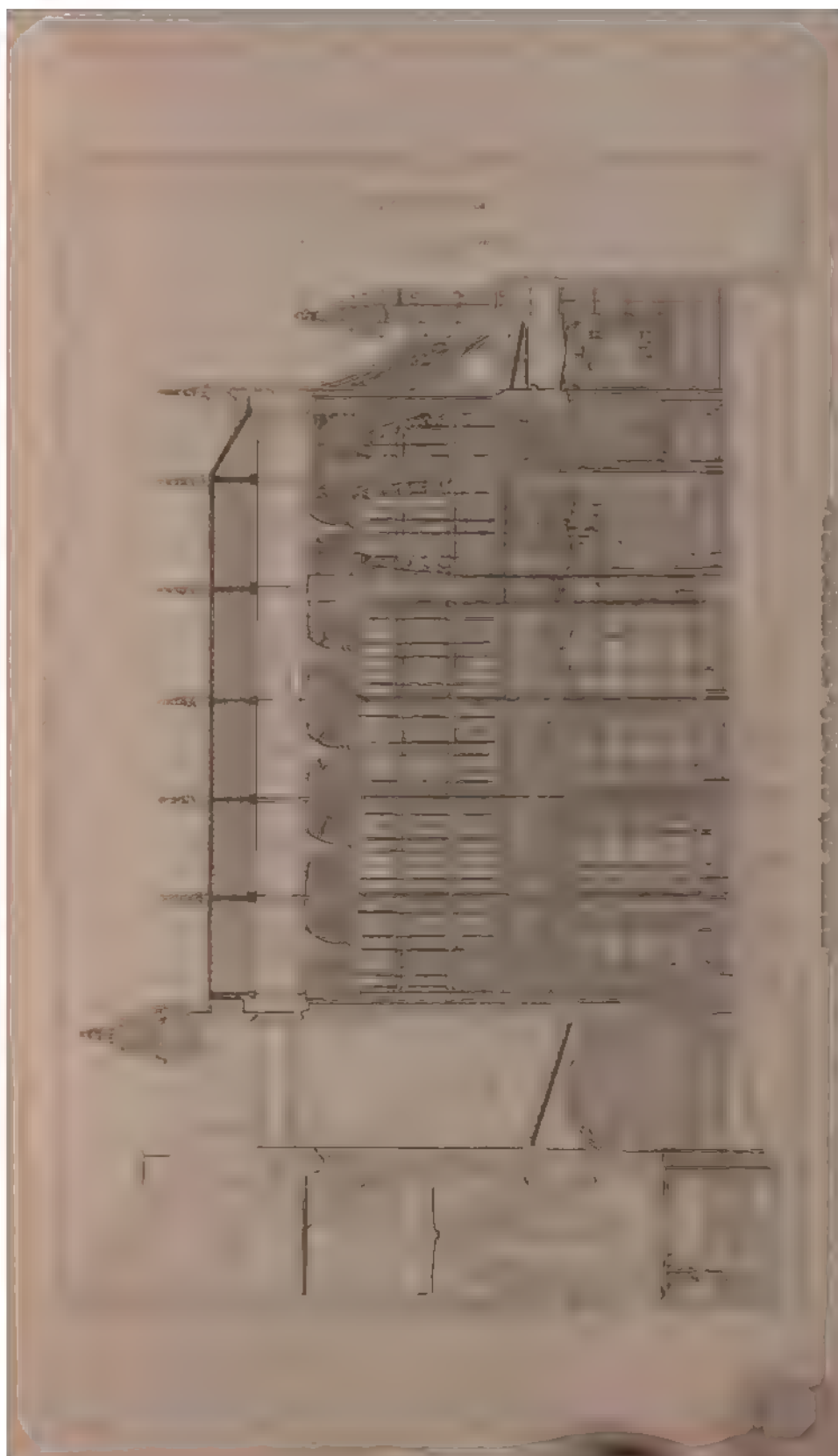
towers, viz., six on each side and two eastward; between which are thirteen lofty windows; those of the aisles being embowed, and those of the chapels projecting in three angles, the central one forming an acute point. The arched or flying buttresses, which, extending over the aisles, sustain the superstructure of the nave, are elegantly pierced (as represented in the transverse section, Plate 6), into circles, quatrefoils, and other forms; and, on all the upper weather mouldings, Henry's supporters, the lion, the dragon, and the greyhound, are sculptured in full relief, as creeping downwards. Similar sculptures adorn the boldly-projecting cornice below the parapet, intermixed with the portcullis, the rose, and the fleur-de-lis, and those badges are repeated, in alternate succession, in the lower range of panelled quatrefoils, surrounding the plinth. All the buttress-towers rise to a considerable height above the parapet, and are each crowned by an octagonal cupola of a graceful form; along the angles of which run crockets of foliage, terminating in a richly-clustered finial. The upper part of every buttress, below the cupola, is elegantly wrought into a series of either three or four canopied niches, in which statues formerly stood, as may be inferred by the representations in old prints, as well as from other circumstances: on each pedestal is an inscribed label, in black letter, containing the name of some prophet, apostle, or saint. The soffits are enriched with elegant tracery-work; and a profusion of minute sculpturing, involving roses, and other expanded flowers, branches of foliage, leaves, animals, monsters, human heads, &c., is spread over many parts of the fabric.

The interior is approached by a flight of twelve steps, ascending through the porch, or vestibule, beneath a central and two smaller lateral arches, of equal height, from the ambulatory which goes round St. Edward's Chapel.

An elegant arch, or rather vault, of stone, about 17 feet in the span, forms an embowed roof to the porch (which measures 28 feet 4 inches, from north to south), the entire soffit and side walls of which are beautifully wrought into panelling tracery, including numerous ornaments of roses, fleurs-des-lis, &c. ; embattled transoms ; Henry's supporters, badges, and arms ; circles, quatrefoils, and other figures. The steps ascend to a platform, from which, at the sides, are small entrances to the aisles, and, in front, three pointed arched doorways, opening into the nave ; the latter are furnished with ponderous double gates, framed of massive oak, covered with thick plates of brass, richly gilt, and perforated into numerous oblong compartments, including divers royal badges, and other ornaments, which are raised in similar relief, on both sides. The general forms of these gates, with the intervening buttresses, and the enrichments over them, are shown in the tranverse section, Plate 6 (taken on the lines marked A and B, in the ground plan), together with the western extremities of the aisles, the great west window, the vaulting, the roof, and the surmounting cupolas ; and at the bottom is a section of the royal vault under the nave, which was constructed after the decease of Queen Caroline, in 1737.

On entering the nave (to which there is an ascent of two steps from the platform, and a third just within the gates), the spectator is immediately interested by the elevation and grandeur of the vaulting, the airy elegance of the architecture, and the exuberancy of the sculptural decorations ; illumined, as it were, by the flood of light which pours through the finely-proportioned and expansive windows.

The nave is separated from the aisles by four arches on each side, obtusely pointed, which spring from slender pillars formed at the angles of the intervening piers. Similar





arches, but varying in dimensions, rise from the more massive piers at the east end, and separate it from the five small chapels which surround that extremity of the building. A broad and vast arch also crosses the eastern part of the nave, and greatly contributes to its security and beauty, the whole of the soffit, as well as the entire face of the great piers which support the arch, being elaborately wrought into panelled tracery, and other sculptural decorations, intermixed with statuary, and the royal arms and supporters.

Immediately over the arches described, and going entirely round the edifice, is a range of demi-angels, crowned, in full relief, but in various costume; some being covered with feathers, and others clad in drapery. Between every two of them is a rose, a portcullis, or a fleur-de-lis, crowned, which they support with uplifted hands. Above these figures is another continued range of sculpture, which extends to the sill of the clerestory windows, and consists of a series of niches elegantly designed, filled with statuary, except in a few instances, where the figures have been taken away. The niches are separated from each other by conjoined triplicated buttresses, having pinnacles which rise to the canopies; the latter, as well as the pedestals, are ornamented with sculptured work. The statues, which are each about three feet high, and upwards of seventy in number, represent the principal saints, martyrs, and confessors, of the Romish church; many of them are wrought with considerable skill and gracefulness, and they display both correctness of form and strong characteristic expression, a leading circumstance in the life or legend of each being made a distinguished feature in almost every figure; thus, St. Anthony is characterised by his pig, St. Hubert by his stag, and St. Dunstan by his triumph over the "soul fiend," who lies prostrate at his feet, vainly striving, with

his claws, to unloose the forceps, with which the saint has firmly grasped him by the nose.* The clerestory windows are well-proportioned; the sills and transoms are embattled, and the tracery, though not complex, is very handsome. In the small chapels, towards the east, both the architecture and ornaments are in unison with the general character of the pile, the panelling being disposed into pointed arches, circles, quatrefoils, and other forms, charged with the royal badges, &c., and the vaulting into a rich display of fan-like tracery, the extreme lines of which extend to the large circle that bounds the central compartment, and has within it eight smaller circles surrounding quatrefoils, and a diagonal square charged (in the different chapels) either with a rose, a porteullis, or a fleur-de lis, in high relief. The windows project in three different angles, and are each separated into forty-eight divisions, by mullions and embattled transoms. The walls of the three easternmost chapels are, on both sides, decorated with a range of three saintly statues, as large as life, standing within niches, most elaborately and richly canopied, and crowned either by a lion, a dragon, or a greyhound; in each of the other chapels there is only one range of statues, the western walls being sculptured into panelled divisions. From the section of the north side, Plate 7, a very accurate idea may be formed of the superb character of this interior, and of the general style of the sculptural decorations; but, in addition to the latter, the two westernmost chapels were originally fronted by rich screen-work, as shown in the section; all above the

* The costume, action, and emblems, of all the statues, are particularly detailed in Neale's Westminster Abbey, Vol. I., and the proper name given to each, as far as could be ascertained. The curious carvings beneath the seats of the stalls, &c., are also particularized and described in the same volume.

doorways and basements has, however, long been destroyed. It is presumed that the vacant niche in the middle chapel was formerly occupied by a statue, either of Henry VII. or Henry VIII.; the initials *H. R.*, involved by a knot, between a pomegranate and a rose, having been sculptured on the base of the pedestal.

But the most superb feature of this edifice is the main vaulting, which has been truly characterized as a prodigy of art, profound geometrical knowledge being here combined with the utmost practical science, and the power of gravity effectually counteracted by professional skill. It consists of two principal divisions, viz. that of the nave, and that of the east end, the great arch, already mentioned, forming a line of separation between them;—but to describe it intelligibly, without graphic illustrations, is perhaps impossible, its tracery, pendant decorations, and other ornaments, leaving it without a parallel in architecture. It is entirely of stone, and of great solidity, though appearing to hang in air with graceful lightness, and overspread with sculpture like a web of exuberantly and elegantly wrought net-work. In the nave, the main ribs spring from the capitals of triplicated columns, worked on the face of the side piers, and they unite in the middle of the vaulting, thus forming a line of pointed arches. Every rib appears to go through the centre of a vast circular pendant, which, expanding from an octagonal point (about twelve feet below the general surface), extends the rich embroidery of its ramifications, in fan-like progression, till the extreme circles of each pendant meet in the central line of the vault, all the intermediate spaces being filled by ornamental paneling. The stones composing the pendants have the effect of key-stones; and as the ribs which intersect them, and, indeed, form a part of the general mass, abut against the

arched buttresses, or cross-springers, which stretch over the aisles from the exterior towers, the whole vaulting is, by that means, made "steadfast and immoveable." Ranges of perforated masonry, intersected by crossbands, or stays, &c., occupy the spaces between the haunches of the ribs and the side piers, to prevent any spreading of the former. Numerous cinquefoil-headed radiations, the outer point of each terminating in foliage, ornament the under part of the ribs and great arch. At the angles of the piers, between the ribs and the clerestory windows, are half pendants; and from the apex point of the arch above each window, a secondary division of the vaulting takes its rise, which spreads over all the interstices between the outer circles of the great pendants, its projecting lines meeting at the apex, and being there conjoined into smaller pendants (each about four feet in diameter at the top), which key the whole together. The display of sculpture in the eastern part of the vault is still more elaborately complex than in that of the nave. Here the groins, which extend from the side piers, do not cross the vault, but are terminated in six large pendants, similar to those above described, which go round the interior, and are conjoined with each other at the upper extremities. In the middle space between these pendants, and immediately over the splendid tomb of the royal founder and his queen, is a smaller pendant, surrounded by eight diagonal squares, charged with Henry's badges, in full relief.

On each side of the nave, upon a raised flooring, is a row of oaken stalls surmounted by clustered canopies, wrought into open work in the pointed style, of most elaborate design and execution; in front, are reading-desks; and before the latter, on the pavement, are rows of seats. The under-seats (which turn back on hinges) display a very curious assem-

blage of historical, grotesque, and other carvings, the general character of which is whimsical and humorous, though in a few instances approaching to the verge of grossness. These stalls, &c., have been appropriated to the occasional use of the Knights of the Bath and their esquires, and all installations of the knights have taken place in this chapel, since the revival of the Order of the Bath by George I. On the canopies are placed the shields, helmets, crests, and swords of the knights; and over them are large silken banners, painted with the arms and names of all those who belonged to the order at the period of the last installation, on June the 1st, 1812.

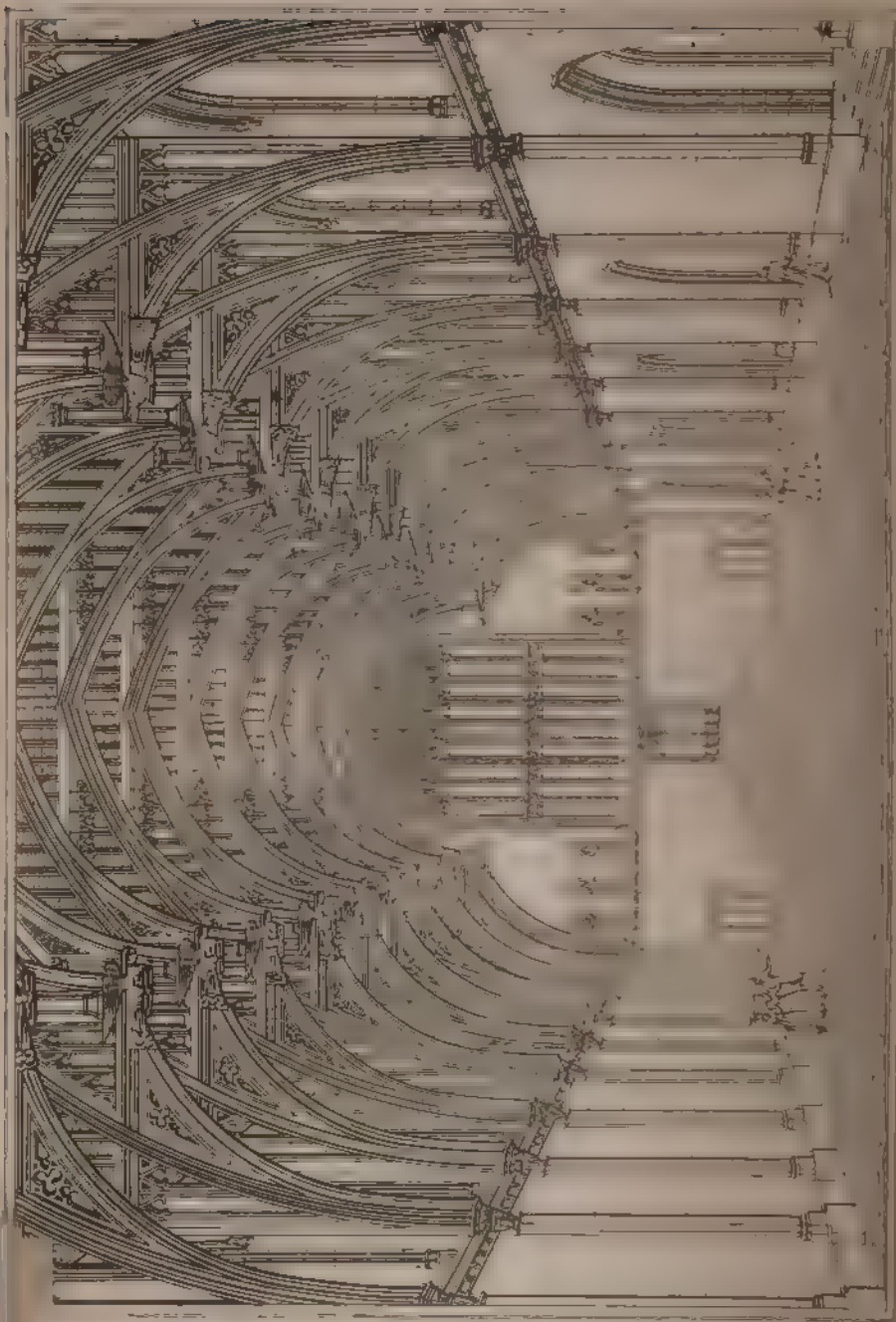
The aisles are both arranged and decorated on a uniform plan; except that, at the west end of the north aisle, there is a small enclosure called the Oratory (probably used by the officiating priests as a sacristy or revestry), and in the south aisle a doorway leading to the roof and to the exterior: there are also some variations in the minor ornaments. Each aisle is separated into four divisions, by the great piers, which take the general form of a semi-octagon; and every division includes an embowed window, with smaller lateral projections, of a similar form. Over each window is a flat ornamental compartment, having in the centre a clustered arrangement of Henry's badges. The walls are entirely covered with panelled tracery, in numerous compartments; and at the eastern termination of each aisle, independently of the panelling, is a range of sculptured niches and saintly statuary, similar to what is in the eastern chapels. The vaulting of the aisles, though not so exuberantly rich as that of the nave, is very elegant: it is separated into four compartments, by the panelled arches which spring from the inner faces of the piers. At each angle is a slender shaft, from the octagonal capitals of

which a fan-like progression of tracery spreads over the groins of the vault, and unite their outer lines in a central compartment, occupied by rich pendants: the side divisions are ornamented with orbicular and circular divisions; the latter being studded with the founder's badges in high relief. At the west end of each aisle is a low pointed-arched window, enriched with embattled transoms and tracery, as shown in the section in Plate 6.* The royal monuments of Henry the Seventh, Queen Elizabeth, and Mary Queen of Scots, in this chapel, are particularly deserving of inspection; as are those, also, of Margaret, Countess of Richmond, mother of Henry VII.; and Margaret Douglas, grandmother of James the First, and mother of Lord Darnley. That of Henry the Seventh, with its brazen enclosure (originally intended for a chantry chapel), is one of the most interesting specimens of art in this kingdom. The recumbent figures of Henry and his queen, and the circular compartments in bold relief at the sides of the tomb, display the talents of Torregiano, who designed them, in a most masterly point of view. The marble sculpturing is likewise executed in a free and graceful style.

E. W. BRAYLEY.

* The elevations and sections which illustrate the above description have been copied, under the friendly permission of Mr. J. P. Neale, from those executed by that gentleman for the "History," &c. of this church, already mentioned; but the perspective view of the choir is original.

ENTRANCE OF LONDON TUBE RAILWAY.



WESTMINSTER HALL.

[This and the two following subjects (both of which are—or were incorporated in the same general mass of buildings as the hall itself) are introduced in this place immediately after Westminster Abbey, as closely connected with that pile by their locality, although they certainly do not belong to the same class, but must be considered as forming a small section by themselves, which could not very well be brought into any of the other divisions of the work—at least not at all more conveniently or suitably than they are now placed.]

As a large and singular edifice—as a specimen of scientific construction—as a spacious apartment illustrative of the customs and fashions of the age when it was designed—and, lastly, in its historical relations and associations—the palatial Hall of Westminster is unrivalled in this country, and perhaps in Europe.*

The annexed prints will serve to show its general style and character. Externally it possesses but little of architectural adornment or beauty of design. The two sides are now—and probably always have been—nearly obscured by contiguous buildings, and the south end is also entirely shut out from view by parts of the House of Commons. The north, or principal front, displays a recessed porch, on each

* The great hall of the Palazzo di Ragione at Padua, which is also without columns, is however considerably more spacious, its dimensions being stated at 240 feet by 80.—ED.

side of which is a series of canopied niches, intended for statues: above, in the centre, is a large window, with several perpendicular mullions, and much tracery; on the sides are embattled towers, with two tiers of windows, the lower of which are placed between niches similar to those beneath. The gable over the centre window has foliated crockets at the sides, and is terminated by a turret with canopied niches, and a pinnacle. This, as well as the whole of the front, is modern, but said to be built in strict conformity to ancient examples. The groined porch is surmounted by a quatrefoil parapet, continued laterally to the towers on each side. In the eastern spandrell of the doorway is a stone shield, charged with the armorial device of the founder, Richard II. This is supported by three angels, with a chained hart, couchant, under a tree. In the western spandrell is placed another shield, with the arms of Edward the Confessor. Devices of the same armorial insignia are finely sculptured at the extreme ends of the label, or weather moulding, to the great central window. The exterior roof was formerly covered with lead, for which tiles have been substituted. A lantern turret is placed on the ridge towards the south end, and the southern gable terminates in a turret. The great height and extensive dimensions of this roof contribute much to the grandeur of the building.

But the interior of this structure chiefly demands admiration for the display of architectural skill and richness of carving. An uninterrupted open space, nearly equal to the size of a large cathedral church, is presented in one view; and the roof gratifies the scientific spectator, by the elaborate and artist-like arrangement of its timbers; serving at once the purposes of utility and decoration, and uniting the seemingly opposite qualities of massive solidity and airy lightness. The following judicious description of this roof,

by Mr. E. J. Willson, of Lincoln, is so apposite and accurate, that we cannot do better than transfer it to the present place. "The angle of the roof is formed on what country workmen still term common pitch, the length of the rafters being about three-fourths of the entire span. The cutting off the girders, or the beams, which, crossing from wall to wall in common roofs, restrain all lateral expansion, was the first circumstance peculiar to this construction. To provide against lateral pressure, we find trusses, or principals, as they are technically designated, raised at the distances of about eighteen feet throughout the whole length of the building. These trusses abut against the solid parts of the walls, between the windows, which are strengthened in those parts by arch-buttresses on the outside. Every truss comprehends one large arch, springing from corbels of stone, which project from the walls at twenty-one feet below the base line of the roof, and at nearly the same height from the floor. The ribs forming this arch are framed at its crown into a beam, which connects the rafters in the middle of their length. A smaller arch is turned within this large one, springing from the base line of the roof, and supported by two brackets, or half arches, issuing from the springers of the main arch. By this construction of the trusses, each one acts like an arch; and by placing their springers so far below the top of the walls, a more firm abutment is obtained; subordinate timbers co-operate to transfer the weight and pressure of intermediate parts upon the principals; and thus the whole structure reposes in perfect security, after more than four centuries from its first erection.*

* "Specimens of Gothic Architecture," by A. Pugin, vol. 1., p. 21. Mr. Willson, in this work, suggests that the roof was "probably supported by two ranges of pillars, no roof of that period being capable of covering

Westminster Hall stands on a part of the site, and may be considered as a relic, of an ancient royal palace. The origin of such a structure may be traced back at least as far as the age of Edward the Confessor; for Ingulph of Croyland, and other historians, inform us, that Edward often held his court at Westminster; where he appears to have passed much of his time, to be in the vicinity of his favourite monastic establishment, the church of which he rebuilt; and where he ended his life. His Norman successors continued to inhabit the same spot. Stow says, "it is not to be doubted, but that King William the First, as he was crowned there, so he builded much at this palace, for he found it farre inferior to the building of princely palaces in France."* William Rufus, however, is usually regarded as the founder of Westminster Hall, because he is the earliest of our monarchs whose erection of it is distinctly recorded by historical writers. He is supposed to have

so great a breadth in one span. The hall of the episcopal palace, at Lincoln, was so divided between two rows of stone arches, with columns of Purbeck marble. It was erected in the reign of Richard I. The hall of the ancient royal palace at Eltham, in Kent, resembles this at Westminster, but is much smaller. The next age reduced the pitch of their roofs to a much lower angle. The roof of the refectory built by Cardinal Wolsey at Oxford, is the finest specimen of the low pitched roof. That of the hall built by King Henry VIII., at Hampton Court, rises with a steep pitch, but is cut off obtusely; such a form was contrived to gain internal capacity, without extravagant height. The decorations of that roof are more florid than those of any other in the kingdom. The hall of the Middle Temple, raised in the time of Queen Elizabeth, has a lofty roof, in the ancient style, but finished with Roman mouldings. At Lambeth Palace is a hall, with a roof in imitation of that of Westminster, built in the reign of Charles II.; and it is a fine piece of work, though spoiled, like that of the Temple, by incongruous ornaments."—"Specimens," vol. i., p. 20.

* "Survey of London," edit. 1618, p. 884.

built it about 1097,* as Matthew Paris informs us that at Christmas, 1099, William Rufus having returned from Normandy, held his first court in the new hall at Westminster; and entering to inspect it with a multitude of military attendants, when some one remarked that the hall was too large, the king replied, that it was not large enough by half, and that it was only intended for a bed-chamber to the palace which he designed to erect. From this circumstance, it is inferred by Mr. Hawkins that William Rufus built this hall to free himself from the inconvenience of having the courts of law held in his palace, as had previously been customary; that he intended to re-edify the whole palace by degrees; and that this apartment was not only appropriated for courts of law, but also for holding of parliaments, and for coronation feasts, and other entertainments. "In short, it is to be considered as the great hall of the old palace, rebuilt on a larger scale, and not on the same spot, perhaps, and as a part only of what he intended, rather than as a complete building, as it now is."† Stow refers to Matthew Paris for the assertion that "a diligent searcher might find out the foundation of the hall which he had purposed to have builded, stretching from the river Thames to the common highway."

William Rufus's plan of rebuilding the whole palace, is supposed by some authors to have been adopted, and partly executed by King Stephen, who is mentioned as the founder of the Chapel of St. Stephen, now the House of Commons.‡

The palace of Westminster, about 1163, was in such a

* "Survey of London," edit. 1618, p. 884.

† "Antiquities of Westminster," by J. S. Hawkins, Esq., and T. Smith, p. 81.

‡ Smith's "Westminster," p. 52.

state, says Stow, that it "was ready to have fallen down;" and it was that year repaired, with exceeding great celerity and speed, by Thomas à Becket, Chancellor of England. Some repairs were also executed here in the reign of King John, and works were carried on at Westminster under Henry III. ;* but it does not appear that they extended to the hall, which probably underwent no material alteration till the time of Richard II. Repeated notices occur of royal feasts and splendid entertainments given in this grand apartment during the intervening period. On new-year's day, 1236, six thousand poor people were feasted in the hall and the adjoining apartments of the palace, by command of Henry III., whose banquets here on other occasions are recorded by Stow.†

The palace of Westminster was destroyed, or very much injured by fire, in 1299. It began in the lesser hall, to the south of the present building; but the great hall, it is presumed, remained uninjured.‡ About a century afterwards, Richard II. rebuilt, or so far repaired this structure, in the style of the fourteenth century, as to constitute it a new edifice. "This great hall," says Stow, "was begunne to be repayred in the yeere 1397, by Richard the Second, who caused the walls, windowes, and roofe, to be taken downe, and new made, with a stately porch, and divers lodgings of a marvailous worke, and with great costs. This hall being

* Smith's "Westminster," p. 52.

† Stow's "Survey," p. 885. "Of all the royal entertainments," says Maitland, "that ever were given in this hall, or perhaps in any other, that (if a certain monk may be credited) given by the same king, at the nuptials of his brother, Richard, Earl of Cornwall, anno 1243, was the most sumptuous; for, according to my author, the number of dishes at that feast amounted to about thirty thousand."

‡ Smith's "Westminster," p. 53.

finished in the yeere 1399, the same king kept a most royall Christmas there, with dayly justings, and runnings at tilt."

In the course of these repairs, or rather re-erectiōns, the side walls were raised two feet higher than before, and the present timber roof was constructed. "The whole was to be done according to a model made by the advice of Master Henry Zeneley. This Henry Zeneley is most probably Henry Yevele, a citizen and mason of London, who, with Stephen Lote, another citizen and mason of London, was employed in the same year in the mason's work for the tomb of Ann, Richard the Second's queen."*

One of the chief purposes for which this hall was anciently designed and appropriated, was the holding of parliaments. "It appeareth," says Stow, "that many parliaments have been kept there; for I find noted, that in the yeere 1397, the great hall at Westminster being out of reparations; and therefore, as it were, new builded by Richard the Second (as afore showed), the same Richard in the meane time having occasion to hold a parliament, caused (for that purpose) a large house to be builded in the midst of the Palace Court, betwixt the clocke tower and the gate of the old great hall.

"The old great hall being new builded, parliaments were againe there kept as before; namely, one in the yeere 1399, for the deposing of Richard the Second. A great part of this palace at Westminster was once againe burnt in the yeere 1512, the fourth of Henry the Eighth; since the which time it has not been re-edified."

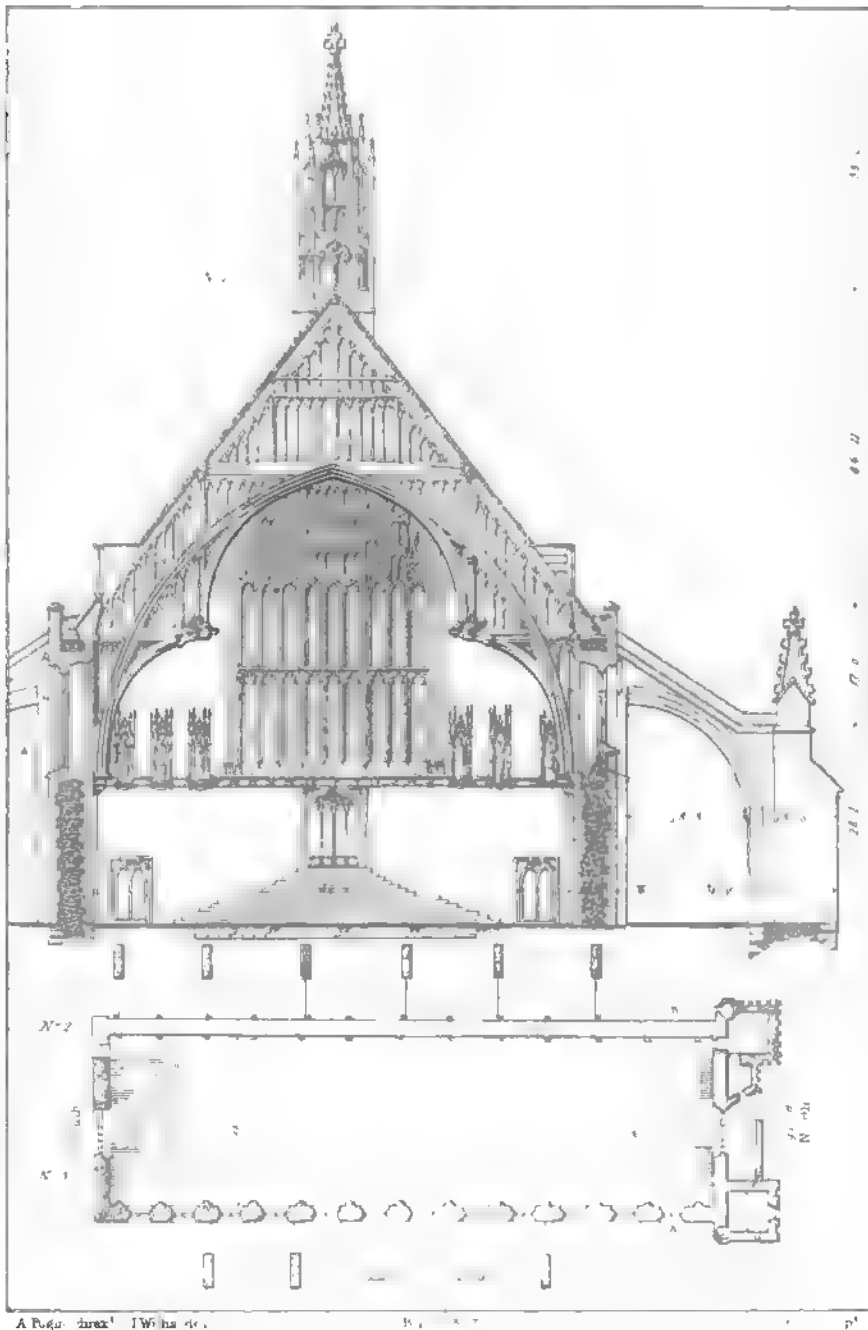
On the western side of this hall, and communicating with it by seven large doorways, is a series of courts, with

* Smith's "Westminster," p. 53.

numerous convenient apartments, appropriated to the chief law officers of the country. They belong to the courts of common law and of Chancery, and are respectively occupied for trials before the Lord Chancellor, Vice-Chancellor, the Judges, and the Barons of the Exchequer. The whole of these works were some few years ago planned afresh, and rebuilt by Sir John Soane.

The three accompanying plates will exemplify the general style of the architecture, with the form and construction of Westminster Hall. By the ground plan it may be seen, that there are six buttresses remaining on the western side, attached to every alternate pier; and these buttresses, or abutment piers, are now built up in, and incorporated with, the new walls in the modern courts. This is commendable in the architect of those courts, as well calculated to preserve them from future dilapidations. When the old courts were removed, the buttresses, as well as the flank wall of the hall, were found to have been shamefully and wantonly cut into and mutilated; by which the stability of the hall was endangered. On the opposite side there appears to be only three of the buttresses left standing, and we cannot but wonder that the building remains secure. Besides two large windows at the extreme ends of the hall, there are twelve others on each side, at the height of twenty-five feet from the floor. These windows are small, and afford very insufficient light for such a large apartment; whence another series of dormer windows were inserted on each side of the roof at the time of the late coronation. The present floor is supposed to be at least four feet above that of the original level. The facing, or ashlering, of the interior wall, is a work of modern times, and not in harmony with the old parts. It is hoped that all future additions and restorations may be executed with scrupulous attention

EDIFICES OF LONDON — HALLS



A. Pugin del. J. W. Pugin sc.

THE GUILDHALL, LONDON

N-1 transverse section N-2 Hall plans A. Pugin del.

John Wainwright Architectural Library, St. High



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1

1



CHURCH OF ST. MARY

1880

W. H. R. & S. J. R.

to ancient examples. The foundation of the walls is said to be eighteen feet beneath the present flooring.

The transverse section shows the timber work and construction of the roof, its high pitch, and an elevation of the modern lantern at No. 1, the tracery of which is of cast-iron. The form, proportion, and construction, of one of the buttresses, with the measurements, are shown; and at the south end of the hall, above the string-course, are six canopied niches, with statues, as they were supposed to have been when perfect. These, as well as the central doorway, are inserted from conjecture; for this end of the hall has been so much injured, that very little of its original architectural members can be described.* The lateral doorways appear to be in their original places, but the situation and appropriation of that in the centre are doubtful.

In the plan, the east side, at No. 3, shows the side wall, with the series of windows perforating it; whilst No. 2, shows that to the west, with the buttresses. The two towers, with the porch at the north end, are probably parts of King Richard's additions. See plan and elevation of them, Plate 2. The various measurements are engraved on the plates.

The third plate represents an interior view of the Hall.†

J. BRITTON.

* Mr. Cottingham has published three large and elaborate prints of elevation, section, and details of the hall; and took very laudable pains to ascertain the foundations, the style of the doorways, and various other architectural facts.

† This structure was in eminent danger of falling a prey to the flames during the conflagration of the night of October 16th, 1834, which completely destroyed the two houses of Parliament, extended itself to the

Painted Chamber and adjacent Royal Gallery, and at one time threatened to spread northwards, and sweep away the Hall, together with the Law Courts, on its west side ; owing, however, to extraordinary exertions made to save this ancient edifice, it escaped with comparatively little damage and injury to the windows at the south end. It has since been put in thorough repair, under the direction of Sir Robert Smirke, the internal walls having been refaced with ashlaring of Huddleston stone, the corbels and other sculptures renovated, and the great south window, together with all the lower ones on the east and the west sides fully repaired. Besides which the floor has been entirely repaved, after being lowered about a foot.

During these repairs several carved stone fragments were met with, that had been used for ashlaring, and enough of the early Norman work was discovered, to show very distinctly the precise style and design of the interior as originally constructed. A paper on the subject by Mr. Sydney Smirke, accompanied by a section showing a restoration of the east side, has been published in the “ Archæologia,” Vol xxvii., Part I.

A comparison of some of the principal apartments of the kind will be facilitated by exhibiting their dimensions in a tabular form :—

	Length.		Width.		Height.
Palazzo di Ragione, Padova	240	....	80		
Westminster Hall	238	....	68	....	85
Guildhall, London	153	....	48	....	55
Christchurch, Oxford	115	....	40	....	50
Hampton Court	108	....	40	....	45
Middle Temple	100	....	64		
Trinity College, Cambridge	100	....	40	....	50

EDITOR.

THE LAW COURTS AT WESTMINSTER.

WHEN we know the mortifying situation in which an architect is placed who undertakes a public building, like that now under notice, we do not envy him either the profits or fame that may accrue from his designs. He has not only to please his direct official employers, but judges, counsel, barristers, attorneys, juries, clients, reporters, and the many-minded public. Critics, within doors and without doors—in the House of Commons and House of Lords—start forth from every post and pillar, fully prepared to find fault, and animadvert on real or imaginary defect. The difficulties of situation and application, which the artist had to contend with, are either unknown or disregarded, and the conflicting opinions and tastes he has been doomed to hear, consult, and endeavour to please, are beneath an amateur critic's notice.

How far the architect of the Law Courts of Westminster is deserving of blame or worthy of commendation, in designing and executing this original series of apartments, will be easily determined from the plan, views, and description, now offered to the reader.

The annexed ground plan will convey a better idea of the arrangement, proportions, extent, relative situations and sizes, of the different courts and their appendages, than can be imparted by words, or even by a cursory inspection of

the place.* This plan shows that the architect was not only limited to a small plot of ground, but was encumbered with irregular and discordant masses of old buildings, to which he had to unite and amalgamate his new works.

* REFERENCES TO THE ABOVE GROUND PLAN.

A Court of King's Bench.	m Vice-Chancellor's Robing-room.
B Bail Court.	n Under's Room.
C Court of Equity.	o, p, q, The Grand Inquest Jury.
D Court of Exchequer.	r Lord Chancellor's Attendants.
E Court of Common Pleas.	s Lord Chancellor's Robing-room.
F Vice-Chancellor's Court.	t Barristers' Robing-room.
G The High Court of Chancery.	u Under's Room.
	v Library for Masters in Chancery.
a The Judges' Retiring-room, K.B.	w Barristers' Retiring-room.
b Judges' Clerks' Room.	x Secretary's Room.
c Barons' Clerks' Room.	
d Barons' Retiring-room.	1 Passage from Hall to K.B.
e The King's Remembrancer's Office.	2 Staircase to Robing-rooms.
	3 Vestibule to K.B.
f Masters in Equity.	4 Ditto.
g The Judges' Retiring-room, C.P.	5 Passages.
h Court Keeper.	6 Stairs to Basement and Upper Floors.
i Sergeant's Rooms.	
k Judges' Clerks' Room, C.P.	7, 8, 9, 11, 12, Passages to Courts.
l Vice-Chancellor's Attendants.	10 Water-closets.

MEASUREMENTS OF THE COURTS.

KING'S BENCH COURT—35 ft. 6 in. long, 30 ft. wide, and 26 ft. 6 in. high.

BAIL COURT—30 ft. 6 in. long, 28 wide, and 23 ft. 6 in. high.

COURT OF EXCHEQUER—52 ft. long, 31 ft. 7 in. wide, and 26 ft. high.

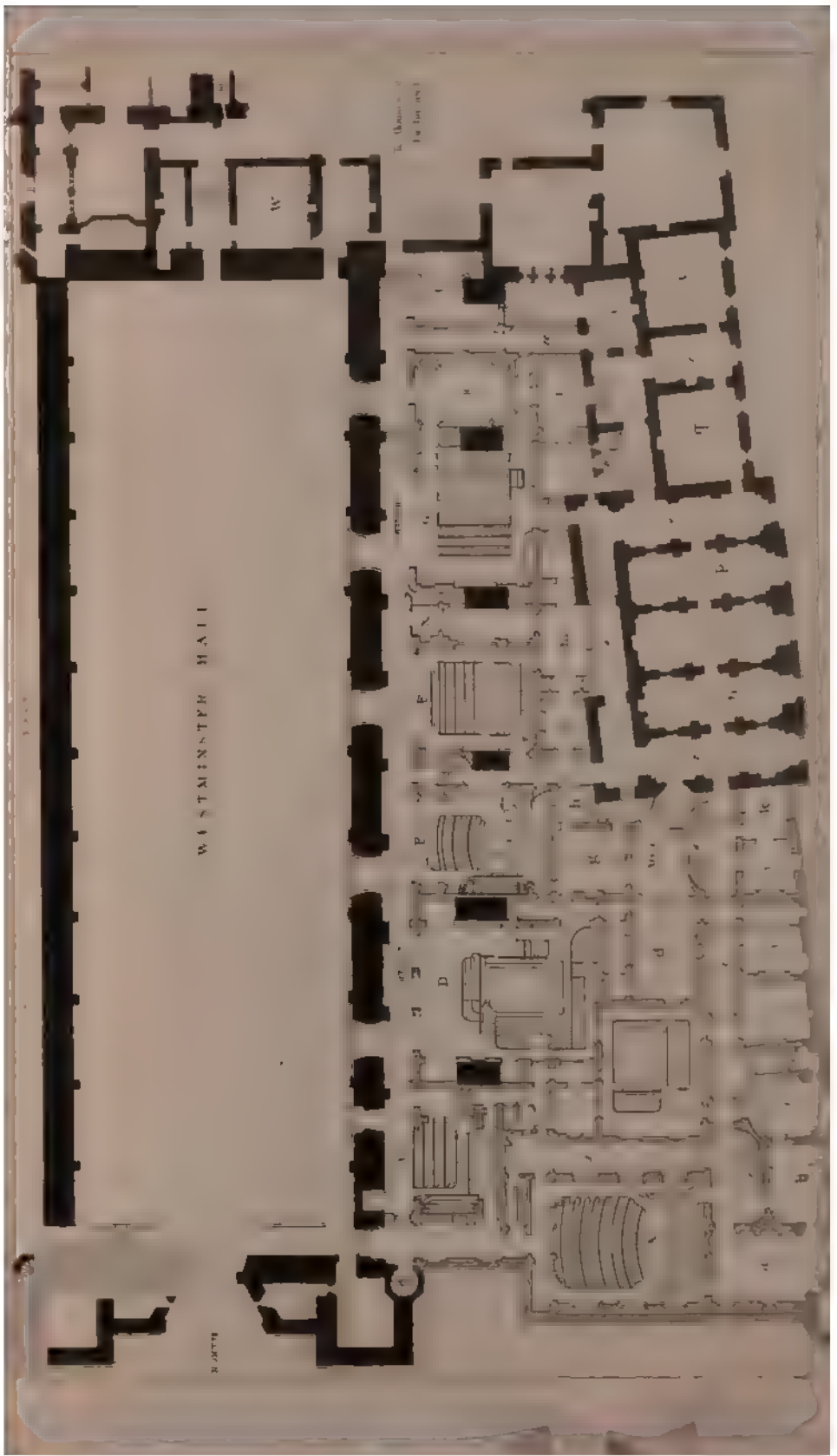
COURT OF EQUITY—31 ft. long, 23 ft. 7 in. wide, and 24 ft. high.

COURT OF COMMON PLEAS—41 ft. long, 33 ft. wide, and 24 ft. high.

VICE-CHANCELLOR'S COURT—36 ft. long, 25 ft. wide, and 29 ft. high.

LORD CHANCELLOR'S COURT—36 ft. long, 33 ft. wide, and 28 ft. high.

LORD CHANCELLOR'S ROBING-ROOM—36 ft. long, 16 ft. wide, and 20 ft. high.

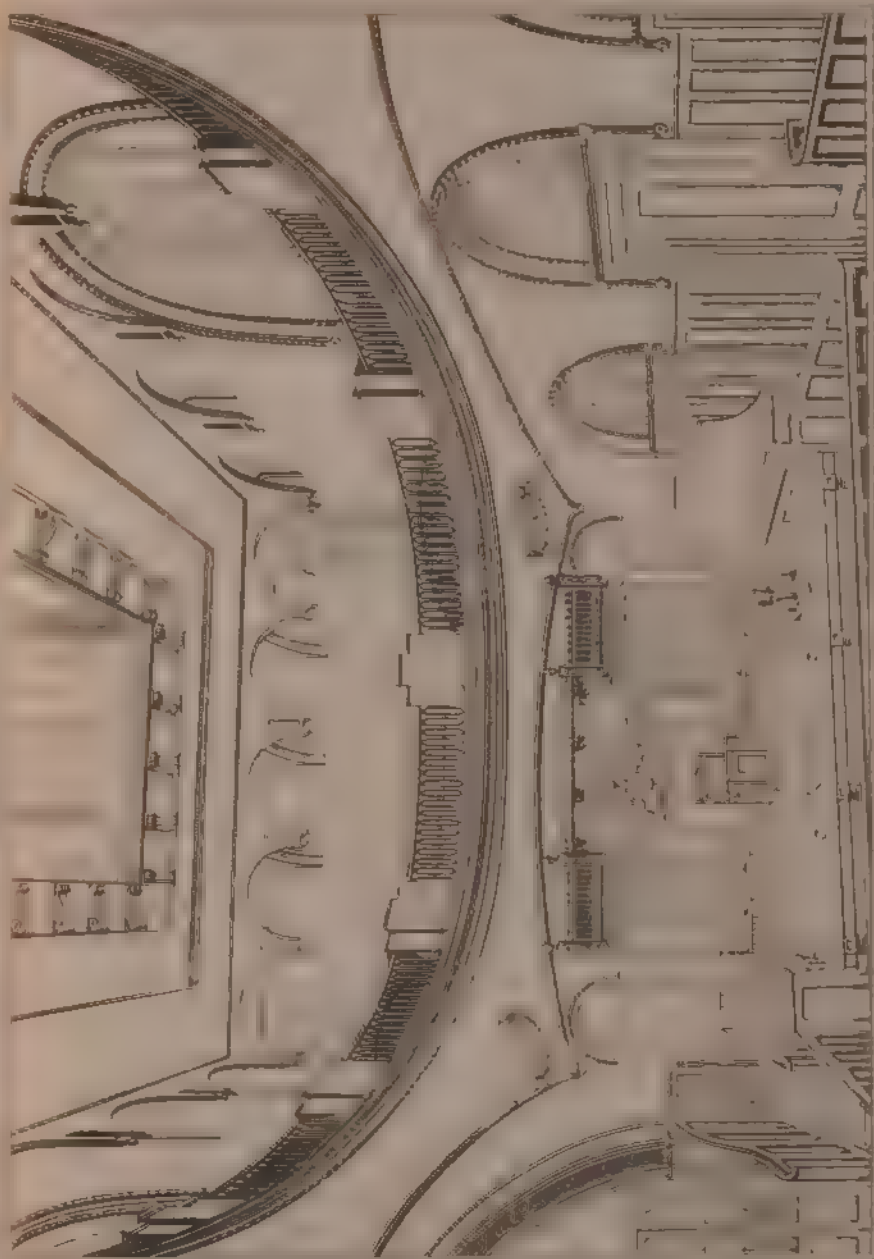


Even the ponderous buttresses of the vast hall were so many obstacles to symmetry and systematic arrangement. It will be seen that these are now so completely incorporated with the new walls, that they form integral parts of the recent building, and are strengthened and supported by it. By the plan it also appears that the seven chief law courts of England are now all in intimate connexion with each other, and that the colossal hall forms a sort of vestibule or lobby to the whole, as well as a passage of communication with the houses of Parliament. This association and continuity must be of great convenience to the judges and to the most eminent counsel, as they have often occasion to be in attendance on the houses of Parliament and on the law courts at the same time. An easy and free communication is also provided between all the different courts, whereby judges, counsel, lawyers, and the public, may proceed from one to another, and hold ready intercourse with all. Those who remember what the law courts formerly were—how they were situated, and the accommodations or non-accommodations they afforded, will be well qualified to appreciate those now provided.

Of the style and manner in which the public courts have been executed, every person will form his own opinion and make his own inferences; but the impartial and discriminating critic only will be likely to do justice to the architect. Trammelled as he was by space, and by the permanent buildings which were to be scrupulously preserved—opposed, in many respects, by the conflicting and inexperienced, but dogmatic opinions of persons in authority, or who arrogated authority—the liberal critic will not only make allowances for faults, or apparent faults, but will exercise his functions with lenity. On the present occasion, however, he finds but slight claims on his forbearance or

indulgence: on the contrary, he sees much to admire and to commend. The seven different courts are admirably adapted to their respective and distinctive uses—they severally display much science in their construction, and much of art in design. Each is varied from the others in the mode of lighting, in the fittings-up, in its whole features; and each, if insulated, would be regarded as a handsome court. In height, width, design of ceiling—seats for the chancellor, vice-chancellor, barons, and judges—there is evident and ingenious variety; whilst the lantern-lights are still more diversified, and more distinctly eminent for their architectural merits. In the corridors, or passages of communication, the architect found the greatest difficulty, as he was cramped for space, and almost deprived of light. The former could neither be commanded nor augmented, but it has been used and applied to its smallest portion; the latter has been admitted and directed in various ways, and by novel contrivances, which manifest much study and practical experience. The union of lantern and sky-lights have been employed here. The different modes adopted for lighting the numerous apartments, staircases, and corridors of these courts, should be studied by every young architect. Those of the King's Bench and Court of Chancery are partly shown in the annexed prints. Were we to give a full description of these and their appendages, this essay would extend to several pages. We must therefore limit it to the following statement, which has been drawn up by the architect himself, and illustrated by plans and views. Of the volume in which these are contained, only a few copies have been printed for private circulation. The architect says—

“ I was directed by the Lords Commissioners of His Majesty's Treasury to prepare plans for new law courts, to be



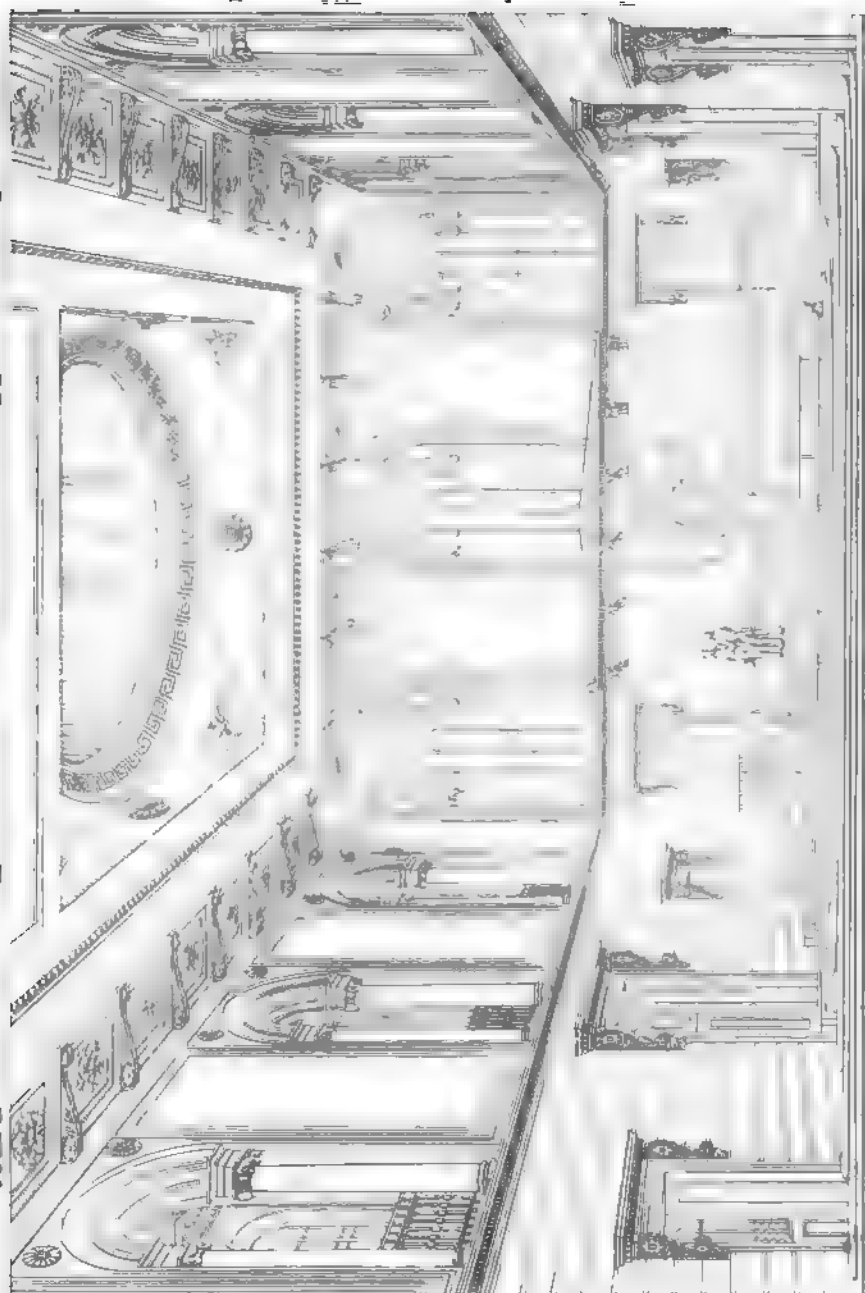
erected on the space between the north-west turret of the stone building in St. Margaret's Street, and the north-west tower of Westminster Hall; the new edifice to project into New Palace Yard, as far as the buildings erected in the reign of Queen Elizabeth. To make a plan, combining together seven distinct courts of judicature, and all their numerous complicated appurtenances, in a space not much larger than the area of the adjoining hall, trammelled with the immense buttresses of that building, the irregular projections of the old stone buildings, and with other obstacles not less formidable, was a task of great difficulty, and seemed almost impossible, unless the new buildings projected as far into New Palace Yard, and abutted on the flank of the north-west tower of Westminster Hall, as they were proposed to do in the late Mr. Wyatt's design, made under the direction of a select committee in 1808, and as far as those erected in the time of Queen Elizabeth. In 1794, I gave a general design for connecting together all the buildings adjacent to Westminster Hall. In another design, of 1820, I preserved the same line of projection into New Palace Yard, but separated the courts from the north-west tower of Westminster Hall by a large space, so that the whole of the flank of that tower is left entirely free. I could have wished that this majestic pile should have been insulated, but the site of the new courts was too limited to admit of so great a sacrifice. Westminster Hall, to be duly appreciated, must be seen with the feeling of the painter and the mind of the poet. With these lights, the architect created this bold and mighty monument of national glory, which, like the sublime and terrific conceptions of Michael Angelo, strikes the beholder with awe and admiration. No other building should abut on Westminster Hall. The new courts to the west, and a corre-

sponding building to the east, must be considered merely as frames to the grand picture, formed by the northern entrance into that unique and superb structure. To make the interior of Westminster Hall correspond with the magnificence of the exterior, the modern pavement is to be lowered, if practicable, to the surface of the original floor; all the other modern alterations to be removed, and the walls made to assume the same appearance they formerly had; the south window, and the south end of the hall also, are to be restored to their ancient state. Immediately under the side windows of the hall, and corresponding with them in every respect, seven large apertures, or doorways, have been made, leading to the different courts; and if the spaces between the buttresses of this superb building had been sufficiently capacious to admit of constructing the new law courts within them, like so many chapels, Westminster Hall would then have assumed the appearance of a magnificent and solemn temple.

“The site proposed for the new courts having been considered sufficient, and plans prepared, it then became an important question to decide in what style and character the exterior ought to be composed:—either in the Roman manner, to assimilate with the old stone building in St. Margaret’s Street, or after the ancient manner, to correspond with the exterior of the northern entrance into Westminster Hall.

“To compose a design in the same style as the latter, when limited in expense, and to construct such an exterior, when restricted in time, and when the new building, unless internal convenience is sacrificed, must consist of many small parts, is too arduous and hazardous a task to be undertaken, except from absolute necessity. On the present occasion, after mature consideration, I judged that the

GROUND FLOOR



Architect's Office

Architect's Office

Architect's Office



magnificence of Westminster Hall, composed of simple parts, would be best consulted by keeping the new building as distinct as possible from the old, and by making the exterior thereof in a character entirely different from the northern entrance into that venerable structure. With this view of the subject, the exterior of the new law courts was designed in imitation of Palladio's celebrated Basilica, at Vicenza; and the building was afterwards constructed in such a manner that, if at any time it should be required to make the exterior of the law courts in the Gothic style, such alteration might be made without disturbing or removing any part of the internal arrangements of the new buildings. Indeed, before the commencement of the works, I had contemplated the probability that, at some future time, it might be required to give the exterior of the new courts a Gothic character; and it would have been very easy to convert the five Venetian apertures into Gothic windows, the balustrades into battlements, the columns at the curvilinear extremities of the façade into Gothic buttresses; or the curvilinear extremities might be easily formed into square or octagonal towers, and the remainder of the exterior of the stone building in St. Margaret's Street might be continued to the front of the House of Lords in the same character. The exterior of the new law courts being composed in imitation of the architecture of Palladio, the interior finishings and fittings of the high Court of Chancery and the Court of King's Bench, with the other courts and their appurtenances, were designed to partake of the same character, so as to make one uniform structure.

"The designs for the new courts having undergone various alterations and improvements, suggested by the judges and other competent authorities, had been submitted

to his Majesty, approved by the judges, sanctioned by the Lords Commissioners of the Treasury, and the estimated expense of the work voted by Parliament in July, 1820:— I was honoured with the directions of the Lords Commissioners of his Majesty's Treasury to lose no time in erecting them. In obedience to these orders, the works were immediately commenced, and carried on with all the expedition in my power until March, 1824, when the buildings were suspended; and in June following, I was directed to cause the whole of the projection in the front of the Court of King's Bench, next New Palace Yard, to be removed with as little delay as possible.

“ The building forming this projection contained a law library for the use of the Courts of King's Bench, Exchequer, and Common Pleas, with places for the reception of a large part of the records, now in Westminster Hall. There were likewise, for the use of the Court of King's Bench, consulting-rooms and robing-rooms, for the king's counsel and other gentlemen of the bar; also rooms for the solicitors and their clients, a retiring-room for the jury, accommodation for the jury and witnesses in waiting, a room for the judges' clerks, a place of confinement for persons brought up to receive the final judgment of the court, a private entrance (next New Palace Yard) for the judges, another for the king's counsel and other gentlemen of the bar; also two entrances into the basement story, other distinct accesses to the coffee-rooms, and accommodations for the use of the public, without interfering with the judicial affairs of the courts, or the general accommodation of the barristers and others.”

The building containing these various essential rooms has been entirely taken away, although the whole of the apartments were necessary appendages to the courts—

although the plans and elevations had been approved by all the constituted authorities—and although the architect had reported that the sacrifice would be made at an expense of several thousands of pounds. Without regarding either the extravagance of the act, or the abolition of so much useful accommodation, the whole was levelled to the ground; a new elevation was designed and erected, which, unfortunately, neither assimilates with the grand northern front of the hall, nor with the Italian building in Parliament Street.

J. BRITTON.

At the same time that the interior of these law courts must be allowed to display novelty, variety, and ingenuity, particularly in the different modes resorted to for lighting them, it must be confessed that they also exhibit not a few anomalies in design, together with not a little that is exceptionable in its taste. Undoubtedly there are several good ideas, yet being for the most part merely *ébauchés*, instead of being consistently worked-up and matured, they are rather valuable as hints for others, than satisfactory for the application the architect himself has here made of them. These courts are visibly enough impressed with the stamp of the late professor of architecture, but then it is by the decided mannerism they manifest, and by the no less offensive than singular intermixture of finical embellishment in some part, and poverty-stricken nakedness and want of finish in others, which pervades so many of his buildings; and which renders some of them at once extravagant and feeble—contradictions made up of showiness and meanness—a

miserly conflict of penuriousness and ostentation. Hence, although the more advanced architect may profit by a study of his works, by no means are they models to be followed indiscriminately by the student, who will meet with in them as much that he ought to shun as to imitate.

EDITOR.

ROYAL ENTRANCE TO THE HOUSE OF LORDS.

WITHOUT explaining the various and numerous alterations that have been made at different times, and under the direction of different architects, to the pile containing the two houses of Parliament, we can only point out the latest and most distinguished for architectural merit. The Gothic elevation, facing the east end of Henry the Seventh's Chapel, and arrogantly placed in competition with that gorgeous display of Christian architecture, is almost too puerile for comment; for it has neither beauty, grandeur, nor constructive skill, to recommend it. Yet to this sad specimen of the late Mr. James Wyatt's taste, but which his friends disclaim, was the architect of the *Scala Regia* required to unite and assimilate part of his recent works; hence the origin of the cloister, or Gothic passage, which connects the former arcade in Old Palace Yard to the present staircase. The *Porte Cochère*, or covered gateway for the royal carriage, is quite in harmony with these Gothic features, but has little connexion or unity of style with the elegant design represented in the annexed engravings. The staircase was commenced by Mr. Soane in the summer of 1822, and finished in January, 1823. It is but justice to remark, that the architect's original design was for a temporary, or

moveable awning, in place of the present carriage arcade, which appears to have been directed by higher authority. At the top of the staircase was the Prince's Chamber, and other old rooms connecting it with the Painted Chamber. These being in a ruinous state, were all taken down, and foundations were laid for the Royal Gallery, &c., in October, 1823; and, by almost unprecedented exertions and zeal, this was finished on the 1st of February, 1824. Subsequent to that time, several additional apartments have been built in unison with the above, but plain and simple in their finishings and fittings-up. They are applied as committee-rooms and a library for the House of Lords, committee-rooms and a library for the House of Commons, offices for clerks, and fire-proof rooms for Parliamentary papers and records. All these new works constitute portions of one large and splendid design; and if the whole be carried into effect, and the Great Hall, Painted Chamber, and St. Stephen's Chapel, be also restored to their pristine forms and finishing, as recommended by the architect, our Parliament will possess an edifice worthy of their own enlightened and independent character, and of the great nation they represent.

Of the *Scala Regia* and Royal Gallery, the accompanying engravings will convey some idea to the stranger. The former is displayed by a section, showing the whole of one side, the lantern-light, the style of the inner roof, &c., whilst the view defines and characterises the whole scene from the bottom. One striking characteristic of this staircase cannot be shown by an outline print or drawing, that is, the picturesque or painter-like effect produced by the lantern-light, with its stained glass and large side window. On the top of the stairs are recesses to the right and left, with arched openings to a decorated vestibule, which is adorned with eight Scagliola columns, supporting four gal-

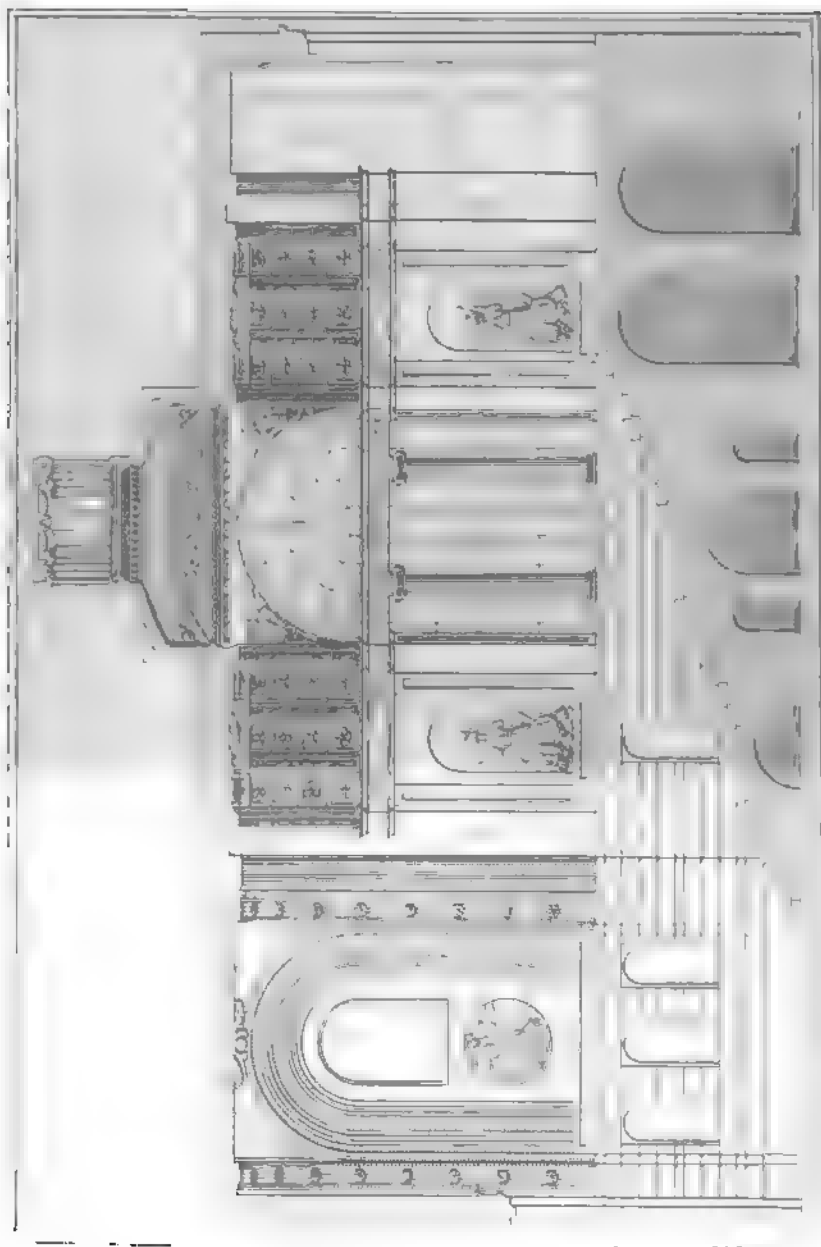


SCALA REGIA.

New Entrance to the Museums of the Vatican.

Engraved by J. G. Thompson.

VALUES OF LONDON - PUBLIC BUILDINGS



2. **THEORY**

J. Koster, April 1984

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CONTRACTS, BOOKS OF LOGS.

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leries. To the left, between four columns, is a large opening to the Royal Gallery, which may be considered as divided into three compartments, each of which has a lantern dome, fitted with stained glass. These divisions are varied not only in dimensions and embellishments, but in construction; and thus exhibit novelty in design, as well as various scenic effects. The whole surface of the ceiling, and parts of the walls, are adorned with flowers, flutings, scrolls, &c., whilst the lantern-lights are vaulted, highly enriched, supported by columns, and additionally decorated with candelabra, &c. The whole of this approach, from the bottom of the stairs to the Painted Chamber, exhibits a succession of architectural beauties adapted for royal processions; for the display of pomp and stately ceremony; and is eminently calculated to give to, as well as receive splendour from, those assemblages of ladies, nobles, and military officers, which usually attend the monarch in his visits to the House of Lords.

J. BRITTON.

THE fire on October 16th, 1834, greatly damaged the north end of the Royal Gallery, destroying nearly the whole of that compartment adjoining the Painted Chamber, the door into which is the one shown in the accompanying view. Yet had it remained untouched it would not have been preserved, as it must, together with all the rest, in a short time be swept away, in order to give place to the new structure by Mr. Barry. This gallery and staircase are thus spoken of in an article in the 21st number of the "Printing Machine:"—"In examining what Sir John Soane has here performed, we ought to look at it rather as an independent work, than as intended to accord with any other

portion of the buildings—as an anomaly, indeed one of a cluster of anomalies—as one of the fragments of what was in itself a most discordant, heterogeneous, and planless mass. Regarding it in this point of view, we must admit that the whole line of approach from the Royal Entrance to the Painted Chamber, displayed a rather imposing succession of architectural scenery; perhaps somewhat more ostentatiously fanciful than was altogether fitting its purpose, yet cleverly managed, and certainly captivating. The architect seems to have made the utmost of the space allowed him; and, whatever objections may be made to particular parts, and to certain peculiarities or even oddities of style, it must be admitted that there was striking effect in every part, a happy playfulness in the plan that greatly aided and enhanced the accidents and combinations of the perspective; a glow, a brilliancy, a certain festivity of expression throughout, which, if they did not actually blind the eye of criticism, to faults of detail, and ton of a few solecisms, still caused delight to preponderate over dissatisfaction. Incongruous as were many of the parts, finical as were many of the ornaments, the whole was finely blended into concord, and many things which would have been noted as mean or insignificant by themselves, here seemed to contribute to the piquancy of the entire scene.”

Among the meannesses suffered to obtrude where decoration is in many respects carried almost to excess, are the exceedingly plain and even ordinary-looking chimney-pieces; neither is the entablature, or rather substitute for a regular entablature, to the columns at all happily conceived. Another very displeasing caprice on the part of the architect, was that of rustivating the lower part of the staircase, and that in unequal courses, occurring at unequal intervals; a mode of decorating a surface of a wall, not at all

applicable to interior architecture, and in this instance jarring most disagreeably with minute and highly wrought embellishment of almost all the rest. Taking the staircase and gallery together, there is however much beauty of plan and outline; and not least of all in regard to the expansion of the spaces at intervals, and also the variety displayed in the domes, and different heights of the several compartments. As the only dimensions which can be gathered from the plates are those of the height and longitudinal extent of the staircase, it ought here to be stated that its general width, exclusive of recesses, is 11 feet, till it expands on the upper landing to 26 feet. The dimensions of the gallery are 81 feet by 24, or including the ante-room, which is separated only by columns, 108 by 24, and in some parts 33 feet in width. And the height to the summit of the centre lantern or dome is 45 feet.

EDITOR.

THEATRES.

PRELIMINARY REMARKS ON THE ARCHITECTURE OF THEATRES.

IN hardly any one single particular does the difference between the ancients and the moderns—their habits and tastes, and their practical application of art, display itself more decidedly than in their theatres. With the exception of the name alone, there is hardly a point of resemblance between an ancient and a modern theatre, which does not also constitute a point of very essential disparity. In little else do they agree than in being intended for dramatic representations. Those of the ancients were attended with sufficient solemnity and pomp, but must have been greatly deficient in scenic effect and illusion. This cannot be questioned, when it is considered that their dramatic performances took place in the open air and in broad daylight, and that the actors were obliged to have recourse to the awkward expedient of wearing huge masks, and heightening their stature by means of *cothurni* in order not to appear absolutely diminutive. In fact their theatrical pieces were rather poetical recitations than dramas, according to our modern notions of what is essential to such productions and their proper effect; for though of poetic art there was much, of scenic artifice there was little if any.*

* In his “ Athens and Attica,” the Rev. Christopher Wordsworth not only overlooks their defects, but is disposed to regard as a favourable

Compared with the stage of our days, that of the Greeks was what an antique bas-relief is to a well-composed and well-executed picture, wherein we behold not form alone, but the local colour of each object, with the full accompa-

peculiarity what we conceive must, except in very particular cases, have proved totally adverse to *vraisemblance* of locality and unity of place :—namely, that in addition to the scene on the stage, the spectators had a view of the natural scenery around the theatre itself.

“ To the dramatic poets of Athens,” says he, “ not as inventors merely, but as addressing an audience for great moral and social purposes, the position of the theatre gave great advantages. To select one : being placed immediately under the Acropolis, being seated, if we may so say, on the very steps of that great natural temple—for such to the Athenians their Acropolis was—the audience were thus immediately connected with what was most sacred and beautiful in the Athenian city. They were themselves consecrated by such a union. Just above them was the temple of Minerva, and the statue of the Jupiter of the citadel, &c. How, in the confinement of a modern theatre, could we imagine a Trygæus soaring above the sea, in an aerial excursion ? There his journey would be reduced to a mere mechanical process of ropes and pulleys, and would be inexorably baffled by the resistance of the roof. But in the Athenian theatre the sky itself was visible” (*tant pis*) “ whither he was mounting, and in which he was placed by the simple machinery of the imagination of the spectators, to which free play was given by the natural properties of the theatre itself.” Now, in our poor opinion, the case would be quite the reverse of what is here represented, for it would surely be easier for the audience in a modern theatre to imagine that the actors on the stage could behold a man hovering in the air over their heads, though too high up to be visible from the seats in the house, than for the Athenians to have imagined they beheld Trygæus soaring aloft, when, had he done so, he must have been visible to them. It is moreover but a very strange sort of compliment to the Athenian theatre, to point out how much was necessarily left to the imagination of the spectators, owing to the want of contrivances for properly exhibiting it. And even their imagination seems to have been rather sluggish upon occasions, for we afterwards read—“ How (i. e. in a modern theatre) could the clouds come sailing on the stage from the heights of a

niment, of background and accessories to the figures themselves. There are some whose ideas are so ultra-classical, not to say pedantical, in taste, that they would fain persuade us the scenic exhibitions of the ancients were far more impressive, magnificent, and imposing, than any of the kind witnessed in modern times; and undoubtedly they must have been in a high degree impressive to those who attended them, inasmuch as they partook not a little of the character of a public ceremonial. Yet, however splendid and dignified they may now be made to appear in description, they would not, could such trial be made, prove very satisfactory to a spectator of the present day, except with regard to his curiosity. On the contrary, there must have been much that, in comparison with the present modern stage, would strike us as being coldly formal and conventional. In fact, the drama of the Greeks can have been scarcely more than a poetical recitation by different interlocutors, with about the same degree of verisimilitude to nature, as in the regular opera; and probably the dialogue

neighbouring Parnes? How, in such a position, could the future minister of Athens have surveyed from the stage, as he did, the natural map of his own future domains, the Agora, the harbours, and the Pnyx, and all the tributary islands lying in group around him?" Most assuredly it does not say much for the imagination of the audience, if it were necessary that the objects alluded to by the characters on the stage should be visible both to them and to themselves. Neither can we make out how the "islands" should have been discernible, when the view of them must have been intercepted by the walls and seats of the theatre itself, unless the eyes of the Athenians were like the Irishman's gun, which could shoot round a corner. As to the "mere mechanical process of ropes and pulleys," that is a "mere" paralogism, by adopting which we might as easily convert the "statue of the Jupiter of the citadel" into a mere piece of stone, and all the works of the finest masters into mere pieces of canvass covered over with paint.

was rather intonated than spoken. Indeed, were not such the case, it is difficult to conceive how the actors could render themselves audible to those on the remoter seats; not so much on account of the spaciousness of their theatres, as from the circumstance of their being unroofed, and consequently mere enclosures, or open courts filled with rows of seats. This must have been attended with another very sensible disadvantage, because, besides being highly adverse to scenic effect, and histrionic disguise and masking, shadow more or less would inevitably be thrown upon the stage itself, from one side of it or the other; while, whenever the awnings were stretched over the theatre, the whole must have been thrown into a sort of *demi-jour* or twilight, including the stage itself. Again, the expedients resorted to for magnifying the stature and features of the actors, must have had a particularly clumsy effect, since, if sufficient to attain the purpose aimed at, it must also have made them appear more or less misshapen and ill-proportioned.

True, things of this kind might have been overlooked and regarded as irremediable inconveniences, which had always existed; just as we are now reconciled to the foot-lights of our own theatres, notwithstanding they cause appearances we witness nowhere else. There is, however, one circumstance in the arrangement of an ancient theatre, which certainly might have been different from what it was, and in itself does not appear, calculated to afford the most favourable view of the stage. We allude to the disposition of the seats in concentric curves, instead of being, like those in the pit of our playhouses, all made to face the stage.* Hence those who sat nearest, being placed sideways

* This absurdity has been imitated not only by Palladio, in his celebrated Teatro Olimpico, which seems to have been intended as a correct pattern of all the defects and want of contrivance belonging to an ancient

to it, could not have seen it otherwise than by looking quite to the right or left, in which respect they were far more inconveniently situated than the spectators in our side boxes, because these latter have invariably the stage be-

threatre; but also by Quarenghi, in the private theatre of the Hermitage, at St. Petersburg. If indeed the chief object was to make the house present a striking picture, as viewed from the stage, such an arrangement of the audience would be highly commendable and effective, not else. That single yet great error excepted, Quarenghi's design is picturesque and well imagined, the seats being confined to the pit and an upper *præcinctio*, and around runs a semicircular colonnade of twelve Corinthian columns, 22 feet high. The spectatory is a perfect semicircle (60 feet diameter within the columns), extended only by a rich double proscenium, 25 feet in depth. The larger diameter bounded by the hinder wall of the colonnade is 84 English feet.

Quarenghi appears to have had a decided predilection for seats arranged as concentric *gradini* within a semicircle, as among his edited designs are two other theatres similarly planned, one of them a private theatre, the other a public one, for which purpose it is still less adapted. This last-mentioned design is a *projet* for a theatre intended to have been erected at Bassano in Italy; and considering the very moderate size of the place, it must be allowed to have been upon a very magnificent scale, the dimensions of the general plan being 300 feet (English) by 165, exclusive of two prostyle, octastyle porticoes on the longer sides. In magnitude, therefore, it would greatly have exceeded the very largest of our London theatres, as will be seen on comparing the plans given in this work with the above dimensions. The house itself, however, was not so enormously large as the exterior would indicate, a great proportion of the space being allotted to saloons, of which there were to have been no fewer than four, the largest 94 feet by 56, with a range of columns along each side. The spectatory itself would have been 53 feet in breadth, by 66 in depth before the curtain, having its seats disposed as above mentioned in six *gradini*, which would not however have occupied the whole, but left an open space of 16 feet between them and the proscenium. Above there was to be a peristyle of twenty Ionic columns, behind which would have been two tiers of boxes, except within the larger central inter-

yond, although on one side of them; whereas, in the other case, part of the audience would have to sit considerably in advance of that end of the proscenium and stage, which would of course be behind them. On the other hand, those who occupied the seats abutting against the walls, extending on either side from the proscenium, could have seen very little of the stage itself, shallow as it was, nor even the actors, unless they advanced quite to the front of the *pulpitum*, but merely the orchestra. Nevertheless, obvious as are these disadvantages—and any one may satisfy himself as to them, by turning to any plan of an ancient theatre—hardly ever have they been adverted to: on the contrary, those who have spoken of the theatres of the ancients seem to have been of opinion that they could not extol them too

column appropriated as a state box, and enclosed within an arch. No doubt such an arrangement, presenting one large order with its columns at a very moderate distance from each other, would have had a rich and classical architectural effect, and produced a highly scenic view, when beheld from the *scena* or stage itself. But the boxes would have been converted into so many private cabinets, partitioned off from each other, and open only in front, whence their occupiers might look out upon the stage. These boxes were exclusive of the dimensions above stated, for reckoning them also and the colonnade, the depth would be increased to 76, and the breadth to 73 feet; and it deserves to be remarked that the boxes would have extended along the straight sides quite up to the proscenium, although the seats in the pit did not approach it by a considerable interval, which latter circumstance can be accounted for only by supposing that had they been continued, the spectators on those nearest to the stage would have been too much below its level. This, however, is left to conjecture, there being no longitudinal section through the spectatory and stage, but only a transverse one, showing the former as seen in front of the stage. Notwithstanding its obvious defects, such as that of placing a large proportion of the persons in the pit actually sideways to the stage, and enclosing the boxes behind a colonnade of large pillars, we are told that this arrangement was adopted as being "*la piu economica a la piu comoda*."

highly, and to have agreed to keep all their defects and disadvantages as much as possible out of sight.

The above remarks will hardly be deemed altogether unnecessary and irrelevant to our present subject, because they tend to prove that we have not much reason to be dissatisfied with our own theatres as greatly inferior to those of the ancients, except as regards extent and durability of construction. In every other respect they have decidedly the advantage of the latter, and not least of all in being lighted artificially, which, as a clever French writer has observed, at once announces to us that we are transported into an ideal world, where we behold not the realities of life, but merely images and pictures of it. At the same time it must be confessed that our theatres are susceptible of much improvement, being so planned at present that many of the audience can neither hear nor see properly. This has been erroneously attributed to the large size of some of our houses; for in the very largest of them, all might both see and hear distinctly, were it not that accommodation in the way of mere sitting is made for a far greater number than can possibly be accommodated in regard to the purpose for which, it is to be presumed, they come thither—namely, to enjoy the performance. Many are placed, not at too great a distance, but much too near—thrust quite close upon the proscenium and up to the actors themselves; some directly on one side, so that they can see the stage only obliquely; while others are elevated so much above it, both in front and on the sides, as to look quite down upon it, and obtain almost a bird's-eye view of it. These inconveniences are increased when, as is the case at Covent Garden and in many foreign theatres, the house expands from, or in other words, contracts towards, the stage, so that those in the side boxes cannot

obtain even a side view without turning very considerably to the right or left. Besides which, every variety of such form, the oval, or elliptic, is architecturally disagreeable in itself, being attended with a degree of irregularity offensively perceptible to the eye.

The semicircle is unquestionably the best figure, because it brings all the spectators, even those placed at the extremities of its chord, facing towards, though not exactly in front of, the stage; for it in fact cuts off what can properly be termed side boxes, or such as are at right angles, to the diameter or chord. Yet a simple semicircle would be objectionable on more than one account, because the stage would then be placed on the *longer* side of the area of the spectator; consequently, as the diameter would give the width of the proscenium (which would be double the depth of the house, measured from the orchestra to the front of the centre box), either the latter must be very great in regard to breadth, or the house itself of small dimensions, or even if not small in itself, yet confined and contracted in comparison with the proscenium and opening of the stage. Which inconveniences would bring others along with them, since, were the height of the house to be proportioned to the width of the proscenium, it would become excessive, in comparison with the dimensions in the other direction, and cause the spectator to appear still more contracted and squeezed-up. On the contrary, were it to be regulated by the depth of the house, or semi-diameter, the proscenium would be rendered much too low. This will be apparent to any one, if he turns to any of the plans of theatres here given; by applying his compasses—to that of Covent Garden, for instance, and taking the line separating the orchestra from the pit, for a diameter—he will perceive it would be reduced to half its present depth, whereby, as he

would see on consulting the section also, the height would become preposterous in comparison with such a contracted area.

Still, as the semicircle is by far the most advantageous, it ought to be retained for them, as might easily be done, should the house itself be equal to an entire circle, or somewhat more (as is the case at Drury Lane); and to effect this nothing more would be requisite than to omit boxes entirely between the chord of the semicircle and the proscenium. Were this done, there would hardly be a seat in any of the boxes that would not command a sufficiently favourable view of the stage; while, in an architectural point of view, all the space so given up or lost, as perhaps it will be considered, would be a decided gain, because it would afford ample field for decoration in connexion with and continuation of the proscenium, so that the whole might be made to form a rich architectural framing to the stage; whereas, according to the present mode, the connexion between the boxes and proscenium is too abrupt, and can rarely be well managed; and whenever the boxes adjoining the stage are comparatively empty, they present a forlorn appearance, which does not at all reconcile us the better to their being in themselves a drawback on the general design. There would be another advantage arising from the system here recommended, namely, that as far as the boxes are concerned, there would be a sort of neutral territory between the audience and the stage, highly favourable to scenic effect and illusion. Every one in the boxes would then be seated where he would behold the stage and performance not only conveniently, but from a proper distance station. The stage ought to be considered as a picture upon a large scale, and when a man looks at a picture of any dimensions, he neither pokes his nose against it nor does

he place himself on one side, so as to view it askew, but in such a manner that he can distinctly behold it. In regard to the stage, however, such certainly is not the case with a very large proportion of the spectators in the boxes. Many of them are obliged to take up with places where they cannot possibly see the scene or *flat*, as it is technically termed, at all, let them twist their necks as much as they will, though *en revanche* they see a great deal more between the wings and side scenes than is either necessary or proper.

Probably we shall be told that it is quite hopeless to expect any reform of the kind, or to the extent here suggested; since the receipts of a house constructed upon such a plan, would not be adequate to its expenses, unless the prices of admission were to be considerably raised. That is a question not for our consideration, or to be discussed in this place. How far it would answer in a financial point of view is what we do not undertake to decide, our object being merely to show that in itself it would be highly advantageous. At the same time, we are of opinion that a theatre so planned, if put upon a different footing from others, and entirely adapted to a superior class of visitors, might answer very well. We see no reason why there should not be one theatre in such a metropolis as London, where the prices of admission should be such as to repay the management with a limited audience. Abolish all gallery—let there be no distinction of prices, no half-price, any more than at the doors of a concert-room—let the time of performance, now frequently protracted to tediousness, be abridged to three hours—and let it not commence until nine or even later, so as not to interfere with the “present late hour of dinner.”

To break off from what will most probably be considered a digression, and altogether a *hors d'œuvre*, we

shall here put together a few particulars relative to some of the principal theatres hitherto erected; not with the expectation of satisfying the reader, but rather of inducing him to prosecute the object further by his own researches; and the following table, it is presumed, will be found both interesting and useful, as exhibiting a comparative and synoptical view of several of the most important structures of this class:—

	From Curtain to back of Boxes.	Width across Boxes.	Width of Curtain.	Depth of Stage from Curtain.	Height from Pit Floor to Ceiling.	Saloon.
	Feet.	Feet.	Feet.	Feet.		Feet.
London.—Opera House	102	75	40	35		
Covent Garden	73	63	32	59	54	56×19
Drury Lane	70	70	32	48	60	90×26
New English } Opera }	57	55	32			
Paris.—Opera	78	52	40	..	52	96
Theatre Feydeau	52	64	48			
Cirque Olympique	86.6	83	44			
Bordeaux*	64	62.6	39.6	70	57.6	
Milan.—La Scala	94	78	44	..	75	100×24
Naples.—San Carlo	90	76	49	76	80	82×20
Venice.—La Fenice†	72	67	42	45	49	56×32
St. Petersburg‡	102	96	52	99	92	125×30
Berlin	61	58	38	..	43	
Hamburgh	69	68	39	..	56	
Mentz	65	58	38	..	43	
New Orleans	73	71	44	..	66	120×26
Dublin	64	62	33			
Birmingham§	44	45	28			
Turin§	66.6	52	40	98		
Ghent||	68	60	37	..	..	82×40

* This theatre, which was built by Louis, and completed in 1780, is no less remarkable for the magnitude and imposing character of its ex-

From this it will be seen that the London Opera House, although of the same extent as the Great Theatre at St. Petersburg, measured on a line from the curtain to the back

terior than for its internal arrangement and accommodation. It is quite insulated, and forms a parallelogram of 284 by 149 feet. The principal front, which is at one of the ends, or shorter sides, consists of an advanced Corinthian colonnade of twelve pillars. The same order is continued in pilasters along the sides of the building, and occupies the height of two floors, above which is a third. The vestibule and staircase are very spacious, and rich in display; the former having four ranges of pillars in one direction, and two extending from end to end; and the other having Ionic columns forming a gallery on the upper part of each side, and one intercolumn extended, so as to form a corridor opening to the colonnade, in such manner that with the corresponding one on the opposite side, it gives the entire width of the building to that part of the staircase. The auditory is remarkable for having a single order of large columns, not enclosing the boxes, but attached to the wall forming the back of the boxes, while these latter project out between the columns; which certainly does not produce a good effect, because the boxes not only have the appearance of so many detached balconies, overhanging the pit, but cut up the architecture and prevent the columns from showing themselves distinctly.

† This theatre, built by George Antonio Selva, about 1790, was burnt in 1835, but has been since restored.

‡ The *Bolshoi Teatr*, or Great Theatre at St. Petersburg, was originally erected in 1782-3, by Tischbein, a German architect, who died at St. Petersburg in 1806; but the façade, which was not commenced till 1808, was built after the design of Thomond, to whom the whole structure has therefore been generally but erroneously ascribed. It appears, from an article in the "*Khudozhestvennaya Gazeta*," a Russian periodical on the fine arts, that Thomas Thomond was born at Nancy, December 21st, 1759; but that during the disorders of the revolution he quitted France, and made his way to St. Petersburg, where his talents as an architect obtained for him employment under the imperial government. When he was first commissioned to improve the exterior of the theatre, it was intended to do no more than to make a few alterations, and bestow

of the boxes, is considerably less in its other dimensions, and consequently very different in its proportions; it being narrow in comparison with its average breadth, owing to which, and to the contraction towards the stage, the greater part of the persons in the boxes are not placed even at right angles to, but actually turned obliquely *from*, the stage; as will be seen by the plan of it, and still more palpably by the section, which shows a considerable extent of the side boxes, whose fronts would not be visible in such representation were they at right angles with the curtain. Another great defect is the absence of proscenium, the boxes coming quite up to the opening of the stage, in consequence of which preposterousness in the plan, all

some additional embellishment; he succeeded, however, in prevailing upon those from whom he received orders, to be permitted to rebuild the principal front, with a magnificent octastyle Ionic portico, crowned by a pediment. The whole façade, extending about 150 feet, of which the portico occupies 90, possesses much dignity, and is in a comparatively pure style, although partaking rather too much of the French school in the doors and windows. The intercolumniation is also faulty, for unless the columns had been of greater diameter, there ought to have been ten instead of eight. The building is entirely insulated, and is about 270 feet in depth, exclusive of a projecting centre at the end corresponding with the principal front. Among other edifices built by Thomond, are the Imperial Birzha, or Exchange, on the Vassiliostrov; the Theatre at Odessa; a monumental building to the Emperor Paul, at Pavlovsky; and a monument to commemorate the battle of Pultava. Several of his designs were published by him, in 1808, in a 4to. volume. He died August 23rd, 1813.

§ The measurements here given do not include the depth of the boxes.

|| This edifice, not yet quite completed, is from the designs of Roelandt, one of the most eminent architects in Belgium. The façade extends considerably beyond the body of the house itself, 300 feet in length, and contains on the upper floor an oval vestibule, 91 feet by 59, with sixteen coupled columns; communicating with this is at one end the foyer, at the other a concert-room, making altogether a line of 270 feet,

architectural expression and propriety are destroyed, and a disagreeable flimsiness takes place, giving to the whole house the appearance of having been hurriedly fitted up for some temporary purpose. Besides which, this immediate contact of stage and boxes would render it almost impossible to cut off the flames from communicating to every part, should a fire break out among the scenery. In Schinkel's new theatre at Berlin, the proscenium is formed by exceedingly massive walls; and the spectatory itself has the advantage of not being extended greatly beyond a semicircle. Covent Garden partakes in some degree of the faulty plan adopted in the Opera House, as the boxes between the semicircular portion and the stage are carried, not at right angles to the latter, but sloping towards, and consequently inclined from it. Had the boxes been continued on the sides for no more than a third of their present extent, this would have been of comparatively little moment; but as these sloping sides are protracted to such a distance that an entire circle might be described between the centre box and the proscenium, the spectators in the boxes nearest the stage are better stationed for reconnoitring the audience, than for viewing the scenery or the performance. Therefore, at least three of the boxes on each side should have been shallower than the rest. The plan of Drury Lane is decidedly preferable in every respect to that of Covent Garden, as well in the arrangement of the vestibule, staircases and approaches, as in the form of the spectatory itself. It would indeed have been better had it not exceeded a perfect circle, that is, had the distance from the centre box to the curtain been no more than the diameter of the pit. Yet, notwithstanding that the general form itself is good, it exhibits an adherence to the erroneous practice of continuing the boxes beyond the semicircle facing the

stage. We will not be so rigorous as to insist that they should in no degree be suffered to extend beyond that diameter or line, but most assuredly, the less they were to do so the better.

The theatre at Hamburgh, which like that of Berlin was designed by Schinkel, approaches still more closely to a circle, which is the form of the ceiling; but there also the side boxes are carried too near to the stage.

The circle predominates in Mikhaelov's plan for the new Petrovsky Theatre at Moscow, erected subsequently to 1825. How far his designs were afterwards followed we are unable to say, but if the edifice was executed according to them, and upon the scale proposed by him, its dimensions would exceed those of many exhibited in the preceding table. Like that at St. Petersburg, it would be entirely insulated, and a good deal resembling it in its façade and external form, having an octastyle Ionic portico to its principal front, but much loftier, the columns being nearly 7 sazhenes or 49 feet English high, and the width of the portico 143 feet. The exterior would have been 210 feet by 250, or including the narrower façade, projecting from the rear 50 feet more. Within were two saloons, measuring 150 feet by 34 (greatly exceeding the dimensions of any of those specified in the table), and the house itself or spectatory was 92 feet from the back of the boxes to the curtain; the width of the curtain 75, and the breadth 74, or including boxes 90 feet; extreme height from centre of floor of pit, to the summit of the flat dome, 84 feet. For these particulars relative—we cannot say to the actual building, but to Mikhaelov's design, our authority is the drawings of it and the article accompanying them, in the *Zhurual Izyashtnikh Izhkustv*, or St. Petersburg Journal of the Fine Arts, from which we shall here quote one or

two of Professor Olenin's, President of the Imperial Academy of Arts, remarks on theatres, which coincide very much with our own opinions. "It is astonishing," he says, "to observe what great diversity of form is given to the interior of theatres, notwithstanding that the most fitting—whatever it may be, ought to be adhered to on every occasion. Does not this very circumstance clearly prove that architects have proceeded nearly at hap-hazard, without any settled principles, and probably guided by nothing better than mere fancy, and the aim to produce what shall appear a pleasing or ingenious form of plan when shown upon paper. Hence, as it appears to me, have originated all those exceedingly inappropriate shapes, such as those of the *horse-shoe* and *lyre*, which many architects have applied to the purpose. Yet I will ask any unprejudiced and reasonable person, what avails it for a spectator in one of the boxes to know that he is sitting in a line which forms some portion either of a horse-shoe or lyre, if at the same time he finds that he is in consequence so placed as to be able neither to see nor to hear the performance. Such unfortunate spectator, I am fain to believe, would prefer having the line of boxes turned in such direction as would enable him to view the stage, and hear the actors distinctly. An intelligent architect will above all take especial care that no one shall be able to classify his boxes after the mode in which an acquaintance of mine has done those of a certain theatre, in which he says, "we find three different sorts of them: the first is, those where people can see, but not hear; the second, where they can hear, but not see; and the third, where they can do neither the one nor the other." The professor then goes on to explain what he recommends as the best form of plan, which is a perfect circle bounded by the wall at the back of the boxes, the

curtain making a tangent to it, after which he proceeds to suggest, what he himself says will be considered a very bold idea, that instead of the boxes at the sides being made all upon the same line as at present, the front of each should be a little lower than that of the one next it off from the stage, so that those in each range would gradually rise one above the other as they receded from the stage, with the same degree of inclination as the seats of the pit. No doubt the spectators would thus be enabled to see over the heads of those in the boxes between them and the stage, on their side; yet it is to be apprehended that the effect of such arrangement would prove anything but agreeable to the eye; neither would it tend much to benefit those in the boxes nearest the stage, which are the most unfavourably situated of any in the house; while those within the semicircle facing the stage would hardly require such disposition to be adopted on their account, because they command a sufficiently distinct view without it. There is but one mode of satisfactorily solving the problem, which is to get over the difficulty by not encountering it, and by giving up the idea of boxes or side seats of any kind, between the semicircular portion of the spectatory and the stage; letting that be considered, so far, as belonging entirely to the proscenium.

The theatre at Mentz, built by Moller (author of the large work on German Gothic Architecture), and opened in 1832, is allowed to be, externally as well as internally, one of the best structures of the kind yet erected, although not to be put upon a par with some others in point of extent and splendour. There are very few buildings of this class that distinctly announce themselves as such to the eyes, except as far as their purpose is explained by a mere inscription, else by statues or other sculptures allusive of the

drama. That they are public buildings may be guessed by their size; further than that there is seldom any of that character which would at once denote what they really are. Whatever else may be objected to, this is not the case with the one at Mentz, since the architect has made it describe itself very intelligibly by showing the form of the spectatory in the principal front, where, with its corridor, it advances in a semicircle of 130 feet in diameter. Like the theatres at St. Petersburg, Moscow, Berlin, and Hamburg, the building is insulated, and its extreme length, or rather depth, including the parts projecting beyond the rest of the plan, is about 190 feet (or somewhat less, according to English measure), exclusive of the semicircle, which is about 230 by 130 feet, the semicircle being on one of the longer fronts. The spectatory forms a perfect circle, into which project two tiers of boxes, the lowermost of which is advanced beyond the other; but as they have no pillars of any kind, nor are divided off into separate boxes, they assume the character of what in any other place would be called galleries. The wall behind these seats serves as a stylobate to a Corinthian colonnade of some magnitude, behind which are upper galleries. This order is continued quite up to the proscenium, but is open only the extent of the semicircle, the remaining intercolumns on each side being closed, and filled up with niches and panels. The style of decoration is tasteful and rich, and at the same time in accordance with architectural character: the most objectionable circumstance—and indeed it amounts quite to a blemish—is that the columns of the proscenium are not carried down to the stage, but are raised on a lofty stylobate on the same level as the top of the breast or podium of the first tier of boxes, while their capitals come on the same level as the boxes of the columns form-

ing the upper colonnade. The house is said to be exceedingly well contrived for sound, notwithstanding that the colonnade around the upper boxes forms a very deep recess; which is, no doubt, to be ascribed to the boxes being merely projecting galleries, consequently not forming recesses on a line with the stage, and also to the concavity of the ceiling being in the form, not of a dome, but a flat-tish cone.

It is rather singular that this theatre should be planned contrary to the principles laid down by Wetter, in his "*Untersuchungen über die Wichtigsten Gegenstände der Theaterbaukunst*," published at Mentz in 1829, the same year in which Moller's building was begun. That writer condemns not only every variety of the horse-shoe and ellipsis as unsuitable, but asserts that the circle—i. e. a plan whose curve comprises three-fourths or any other portion of a circle greater than the half—is the most disadvantageous of any. But then he presumes that the boxes are to be continued quite up to the proscenium, a system which we ourselves are desirous of seeing broken through and abandoned, as one that must inevitably be attended with more or less inconvenience, even supposing the semicircle to be extended by lines parallel to the axis of the theatre and stage.

According to Wetter, it was Saunders' work that first brought up what he himself considers an unfortunate prejudice, and a mere prejudice, in favour of the circle for the general plan of a theatre. He moreover charges him with being both incorrect and inconsistent in his theory. For the same reasons he equally disapproves of that of Weinbrenner, the architect of the Carlsruhe theatre,* whose work

* This architect died March 1st, 1826, in his sixtieth year, having been born November 9, 1766. He erected a very great number of build-

Ueber Theater in Architectonischer Hinsicht, displays, he contends, a thorough ignorance of acoustics. He farther says that Weinbrenner has merely adopted Saunders' notions, although he has endeavoured to give an air of originality to his book, by pretending that his system was altogether founded upon that adopted by the ancients; and by seeking to define the extent and proportions of the spectatory by means of a certain number of squares, one of which coincides with the opening of the stage:—a piece of puerile pedantry, Wetter remarks, because plain common sense, and the particular circumstances of his building, will direct an architect infinitely better. Nay, not content with such degree of methodical operation, Weinbrenner pushes his theory still further, establishing it as a rule that the depth ought to be regulated by the larger quadrate or square employed to ascertain the extent of the boxes, with which measure it ought to agree! In short, Weinbrenner seems in this instance to have taken up with a species of architectural mysticism, apparently profound and ingenious, but in reality only fantastic and chimerical.

Not very long after the appearance of Weinbrenner's work, another on the same subject was published by Oberings, both public and private; for besides the theatre, he built the following at Carlsruhe alone:—The Chancery, Synagogue, Infantry Barracks, Catholic Church, Lutheran ditto, Cavalry Stables, the Etlinger Gate, the Mulhburger ditto, the Museum, Town Hall, Mint, the Margrave's Palace, General Beck's House, Staatrath's, Meyer's ditto, and many other private houses. The theatre at Leipzig, the Conversationshaus, or Ridotto at Baden, the church at Scherzheim, another at Langenstembach, the Riding-house at Heidelberg, General Miloradovitch's Seat in the Crimea, were also designed by him. Nor are his publications much less numerous, for they amount altogether to about twenty. The architects educated by him, among whom were both Moller and Heger, amounted to many times that number.

Hoffbauinspector Langhans, of Berlin (*Ueber Theater, &c.*, Berlin, 1810, 4to.), in which he examines into the various forms employed for theatres, and discusses the merits of those recommended by Saunders and Weinbrenner. Although he admits that the circular form is somewhat objectionable in regard to sound, he considers it so decidedly preferable to any other, in regard to seeing, and also for its own intrinsic beauty, that he does not scruple to recommend it as the most eligible; censuring Weinbrenner not for having adopted that form, but for having carried his boxes beyond the semicircle and up to the proscenium. He is also of opinion that where such form is adopted mouldings and ornaments in relief would be found rather advantageous than the contrary, as tending to prevent any sensible degree of echo, or vibration of sound.

Mr. Wyatt, the architect of Drury Lane, is also strongly of opinion that the circle—namely, a plan approaching more or less to that figure—is the very best of any, not only in regard to vision, but sound also. “Its advantages,” he says, “are so evident that they need not be detailed. The theatre at Bordeaux is exactly of the form which I have chosen; and that theatre is always quoted as one in which the voice is better heard than in almost any theatre in the world.” He also mentions the theatre at Parma, “which is particularly celebrated both for sound and vision,” as being remarkable for having a space of 40 feet between the termination of the spectator and the opening of the stage, in order that the nearest spectators may command a distinct view. And as the width of the curtain or stage opening is 39 feet, the distance between the nearest boxes and stage may be considered precisely the same as the width of the latter, the difference between them being merely a foot. No doubt this would be generally considered a very great

sacrifice of space; yet its advantages, except in a mere pecuniary point of view, are so self-evident as not to require to be insisted on.

As far as seeing alone is concerned, the defects or advantages of a plan may be easily enough ascertained beforehand; but the case is widely different in regard to hearing, the science of acoustics being infinitely more difficult than that of vision—for optics it cannot be called; since what can be seen by, or what will be concealed from, a station in any part of the plan, will be apparent on merely drawing a line; whereas a plan is of no assistance to those who are not acquainted with the theory of acoustics, which is not a little abstruse in itself, and hardly to be depended upon for practical purposes in architecture, except with very great latitude, and merely as far as certain general maxims may be useful. Mr. Wilkins, indeed, gave it as his opinion in his evidence before the Committee on Dramatic Literature, that pure air is essential to distinct sound, and that so far the ancient theatres, which were without roofs, or hypæthral, were decidedly better than ours; and if so, it would seem to follow that the larger and better ventilated a theatre is, and the fewer it is made to accommodate in proportion to its actual extent, the more favourable will it be for sound. He also stated it as his belief, that the perfect conveyance of sound may be secured by scientific methods. The evidence of Mr. Beazley, on the contrary, by no means tended to corroborate such statement, he giving it as his opinion that “in general the doctrines of acoustics are perfectly inapplicable, and if you attempt to build a new theatre upon those principles, the object may be defeated at last. It was the case with the theatre at Lisbon, which was considered the best in Europe, yet after a short time they found that the sound was lost, when it was discovered,

that it was in consequence of certain passages having been stopped up; and when they re-opened them, the sound returned."

One radical defect in all modern theatres—at the same time one, which so far from being incurable, is perfectly a matter of choice—arises from the practice of carrying the side boxes quite up to the proscenium, or rather to the stage; because, wherever the boxes terminate, there will the walls of the proscenium commence, although the same may not be the case with its floor, as the pit may be continued much nearer to the stage than the boxes. Let the general form of the theatre be ever so favourable in itself, so long as this practice continues to be persisted in, those in the side boxes, between the centre of the pit and stage, must always be more or less disadvantageously placed with regard to the stage, and the inconvenience will be the greater in proportion as they are raised above it; for in the upper tiers, even those in the front seats are obliged not only to look obliquely, but also to look down; the consequence is, that in a moderately filled house, those seats are either quite deserted, or occupied by disreputable visitors, who go for something else than to see the performances. Upon this and other defects the late Mr. Hope has animadverted very justly, and no less strongly, in his essay on the Structure of English Theatres, printed in Landseer's "Review of Publications of Art." "Our playhouses," he says, "still uniformly present a very elongated oval,* or rather a purse-like rotundity, whose curve, contracted at the opening of the stage, swells as it recedes towards the opposite extremity. By this means the width of the scene is a great deal too narrow for the diameter of the house; and the place

* It should be stated that this was written in 1809.

allotted for the performance, instead of solely and entirely occupying the sight, only obtains, in the distracted eye, a small portion of that space, the remainder of which is filled by the audience itself. I need hardly observe how irregular, how lame, how distorted, this form is, considered in itself, and abstracted even from all reference to the stage. It presents every one of its divisions in an oblique, a foreshortened, and a different point of view; it allows none of its parts to meet the eye, regularly and fully; but it is, above all, most defective with relation to the scene. It throws most of the spectators at a considerable distance from the stage; makes half the boxes exclude from the other half a view of the performance; and of those comparatively few spectators whom it allows to obtain a sight of the scenery at all, it only permits the greatest proportion to behold it in a lateral and oblique direction, by distorting their spines and dislocating their necks." After making columns to support the boxes, and to prevent their presenting "the equally terrific and mean appearance of so many huge shelves stowed full of human bodies" a *sine qua non*, he proceeds to consider the proscenium, observing:—"If the few entirely motionless and entirely imitative objects, that compose a design on canvass, still require the assistance of a frame, to prevent their being confounded with the surrounding realities, how much more must the numerous, partly motionless and partly moving objects, partly imitative and partly realities, which together form the vast and intricate picture on the stage, require the relief and setting-off which they may derive from such an enclosure."—"The Opera House," he afterwards continues, "whose architecture ought to have been more pointedly than that of any other theatre, designed with a view to impress and to court the sight, because many of its exhibitions profess no higher

aim than the gratification of the eye, so far from offering the substance, does not even present the shadow of that essential part of theatrical architecture, the proscenium. Avarice has, by repeated encroachments, made the boxes protrude to such a preposterous degree beyond the opening of the stage, as almost to drive away the scenery from the boards, and to cause a very considerable portion of the spectators themselves to form the background to the actors."

The absurdity of such an arrangement is so very self-evident, both as destroying scenic illusion to the spectators generally, and as placing a considerable number of the audience where they cannot possibly be spectators, that preposterous as it is, there is no hope of seeing it abandoned for one more reconcileable with common sense, it being equally self-evident that common sense is not permitted to have any voice in the matter, or the error would never have been permitted at all. Conjecturing *à priori*, it might be expected that whatever might be the case with other theatres, the utmost architectural display would be studied in the Opera House, and that such amplitude would be given to the proscenium as to produce a striking air of grandeur and spaciousness; instead of which, it is in every respect the most paltry fitted up place of the kind in the whole metropolis. Its only merit is that of being the largest, at the same time it exhibits such penurious economy in the appropriation of every square inch of its area, that many a theatre in a country barn is princely in comparison with it. Indeed the class of theatres just mentioned are in one respect models for their betters, because in them there are no boxes at all at the sides, but all the seats, by whatever name distinguished, are placed directly fronting the stage.

While it afforded no scope for architectural design in its

general plan, an ancient theatre utterly excluded all decoration save that belonging to the proscenium itself. Here again, therefore, the architect is left to his own resources, unfettered by precedents derived from antiquity; and notwithstanding that it presents some difficulties, especially as regards the columns supporting the boxes, which must not only be slender and short, but placed so far apart as to produce oblong divisions, whose width exceeds their height, it must be confessed that the interior of a theatre allows free scope for decoration; and when we take into consideration the circumstance just alluded to, it becomes a question whether some varieties of the Gothic* or Moorish styles, in both of which very slender columns may be appropriately introduced, would not afford better models than ancient architecture, were it only for the sake of occasional variety. Hardly can it be objected to them that they are deficient in fancy or variety; neither can it be urged that they would be too expensive, as requiring a profusion of elaborate detail, because all of it must necessarily be executed by the pencil alone. The Moorish style recommends itself more especially by the splendid colouring, and rich inlay work, of which it affords specimens; not that gaiety and variety of colouring may not be indulged in, even in the Greek style. So very far from its excluding that species of embellishment, it has lately become known to us that variety of colouring, and even of the most brilliant and strongly contrasted hues, was deemed essential to the architectural finish of their buildings by the Greeks themselves. Such application of colouring, or, as it is termed, of *polychromy*, has never yet been ventured upon by ourselves, although the Ionic monopteral temple, erected by Klenze in the Eng-

* This style has been adopted by Ottmer, in the new theatre in the Duke of Brunswick's Palace at Wolfenbittel.

lish garden, at Munich, exhibits a modern, and it is said, a highly successful specimen of it. Yet whatever doubts may be entertained of its propriety or suitableness for the exterior of buildings, more especially for any in this climate, there can be none as to its eligibility for the decoration of a theatre. Surely a proscenium displaying both Grecian architecture and polychromy—especially were the drop-scene made to continue the design of the proscenium itself—would produce an effect far more novel and striking than has been hitherto produced by any thing of the same kind; and would be desirable, if only as an experiment, of such style of embellishment.

Having thus far adverted to the leading particulars belonging to the body of the house, or spectatory of a theatre, we may, before concluding, here throw out a suggestion, which although not at all likely to be acted upon, will at least serve to obviate, in some degree, an objection we foresee will be made to the system advocated in these pages. It will no doubt be urged against it, that whatever recommendations it may possess in itself, it is almost next to impracticable, because, were the proscenium to be so extended and so many side boxes suppressed in consequence, either the whole area must be greatly enlarged, or the receipts of the house greatly diminished—perhaps at least one-fourth. Granted: yet, although in order to afford room to the same number of spectators the area before the curtain must be considerably enlarged, it does not follow that such enlargement would be attended with the inconvenience now experienced in the largest theatres, where a great portion of the audience are placed where they can hardly see anything of the performance, owing not to their distance from the stage, but their unfavourable position in regard to it. Still less does it follow

that such enlargement would call for structures at all exceeding the limits of those we now have, or more costly in their first erection. This will be tolerably obvious to almost every one on inspecting the plan of any theatre, when he considers how much space is given up to other purposes than the mere accommodation of the audience, and not only that, but what expense is frequently incurred in decorating the space so lavishly appropriated. It has been stated that the staircase alone at Drury Lane cost £50,000. This may be an exaggeration; but there can be no doubt that a very considerable proportion of the cost of a theatre goes to providing and fitting up some parts, indispensably necessary in themselves, yet that would bear to be abridged; others altogether superfluous, and even worse—positive nuisances. To the latter belong what are technically termed saloons,* whose thresholds, as they are at present

* "The necessity of saloons," says Mr. Wightwick, in his *Remarks on Theatres* (Arnold's Magazine of Fine Arts), "or anything more than handsome approaches to the several divisions of the theatre, must not be admitted by any one who advocates the drama as a rational and moral means of entertainment." In fact, these highly disreputable appendages to our theatres are provided expressly, though not avowedly, for the accommodation of most disreputable visitors. Consequently they invite the very class of persons whom it is desirable should be kept away; while it is a most flimsy excuse to pretend that were there no such places allotted, the Babylonians, as Byron phrases it, would mix with the company in the boxes; that one person's money is as good as another; and that it would be impossible to place either a *cordon sanitaire*, or a system of passports, at the doors. No doubt those who pay have a right to enter and see the performance, but then they would be compelled to behave decently, or else submit to be turned out *sans ceremonie*, even though they should happen to be "grander than duchesses, and finer than peacocks." In short, they would find themselves in "the wrong box," and that a playhouse was no place for them as professionalists in their vocation.

constituted, cannot be passed by any woman who makes the slightest pretension to decency. No doubt they are found to answer well enough in bringing custom to the house, since it is not to be imagined that theatres would willingly incur the infamy of providing such profligate accommodation were there no gain attached to it. They stand excused upon "the bawd's plea," and no other. Yet even admitting for a moment that there is nothing whatever objectionable in them on the score of morality—nay, that people merely retire thither for the laudable purpose of getting by heart the ethic lessons they have just derived from the stage—they would nevertheless be nuisances, if only because they tend to occasion interruption to those who really go to see the performance; for instead of remaining stationary when once seated, a great number of persons are passing and repassing to and from the boxes, opening and slamming doors, and clattering about. Why saloons should be a more indispensable appendage to a theatre than to a concert room, it is not easy to say; neither is it easy to judge with what reasonableness they are privileged to escape the virtuous indignation of that same most virtuous play-going public, which was so scandalized at the impropriety of ante-rooms to private boxes when the present Covent Garden Theatre was first opened!—unless it be that the suspicion of vice is even worse than the notoriousness of it. However, the morality of the playhouse, which is quite independent of that of the drama itself, is a question we leave to be discussed and inquired into by others, it being quite enough for the purpose of this work to point out where retrenchment might be made, and space thereby gained, so as to enlarge the audience part of the house, without requiring buildings at all larger, perhaps not even so large, as our present theatres.

Those who desire further information on the subject of theatres, are referred to Piermarini's designs of that of *La Scala*; *Louis Salle de Spectacle de Bordeaux*; and to the treatises of Morelli, Beccega, Landriani, Appuzzo, Wyatt, Weinbrenner, Wetter, and other recent writers, including the designs for similar edifices to be met with among those of Schinkel, Moller, and Ottmer.

Here we might lay down the pen, yet would first say a few words regarding the stage itself, which, notwithstanding the great perfection to which both scenery and mechanism have been brought, appears to be susceptible of further improvement. In pieces of spectacle, where the utmost extent of the stage is frequently required, the numerous wings generally operate very unfavourably, even when beheld from the most advantageous point of view, while to a great portion of those who are seated on the sides of the house they are all that are visible, owing to the *flat* or scene itself being so very far back, and the stage becoming narrower as it recedes from the curtain. This gradual narrowing of the stage inwards has been thought to conduce to perspective effect; but it is frequently at the expense of verisimilitude, because such forced perspective uniformly produces an avenue-like vista, which, though it may occasionally be appropriate enough, is very frequently quite the reverse. Another inconvenience resulting from the constant monotonous range of trees on each side, is that the scene itself looks confined and insignificant, in comparison with the side screens; so that the grandeur and effect sought by giving the utmost extent of stage, are at least, as far as scenery goes—especially when it represents external prospect—almost neutralized. This defect might be to a very great extent obviated, by reversing, whenever the subject of the scene should require it, the obliquity of

the wings; that is, instead of bringing each one more forward than that next before it, to draw it further back, so as to make the stage gradually grow wider, and expand inwards; which it might do in such a manner that a person on the hinder seat of the centre box should see only the first wing on each side, and the back scene. Yet although such mode would be practicable enough in itself, there are many objections that militate against its adoption, even did it not require much greater space than is now provided on the stages of any of our actual theatres: for it would be requisite that the scenes employed on such occasions should be double their present width, consequently attended with great increase of expense, and great difficulty in shifting them; besides which, owing to the wings being so far off, it would be no easy matter to throw sufficient light on the centre of the back scene. Nevertheless, the mode here suggested might in some degree be followed and kept in view, were it only to the extent of making the back scene (supposing it landscape) a few feet wider than the opening of the curtain, instead of at all narrower; the object being not to display the side scenes, as is now done, but the principal one, as the others are, in fact, no better than make-shifts; and, therefore, the less conspicuous and obtrusive they can be rendered, the better for the general effect.

Our final remark, is to express our regret that after having served a temporary purpose, even the very best and most striking scenery is suffered to disappear entirely without any record of it being preserved—in this country at least; although many productions of the kind are far more worthy of being perpetuated by some transcript of them, than a great number of things which do obtain that distinction.

EDITOR. .

THE ITALIAN OPERA HOUSE.

THE first Opera House in England was built on the site of the present edifice, by Sir J. Vanbrugh, in 1704, and opened to the public in the April of the following year, under the name of the Queen's Theatre. Musical pieces in English, with the occasional introduction of some Italian singers and the regular drama, became the usual entertainments; and in this way, chiefly under the management of Sir John and Congreve, the speculation proceeded heavily, and with precarious success; nor was it until the year 1720, that the Opera assumed the promise of form and stability; at which time his majesty George I. countenanced the subscription of £50,000 by a liberal contribution, which cheering example was followed by the court.

As the science of music became better understood, it was the more admired and proportionately encouraged; and as the jealousies and opposition made by conflicting interests subsided, the Italian Opera became established in England, and the edifice itself profited by its success.

From this time the theatre submitted to various and repeated changes, under the direction of its architects, as improved knowledge, or the preponderance of fashion, made it needful or politic to venture upon them, until the whole was re-arranged by Robert Adam, the architect: the changes were not, however, the most judicious, and

the house again underwent considerable alteration by M. Novosielski, whose qualifications were considered to be ample from his intimate acquaintance with the economy of the stage.

In the year 1789, the edifice was accidentally burnt to the ground, and in the following year the foundations were laid for a new building, from designs also by M. Novosielski, who, taking advantage of the space now cleared for his exertions, increased the area of the house, which heretofore had been too narrow and incommodious, and adopted for its internal shape the horse-shoe form, at that time a novelty in British theatres, but practised by the Italians in their edifices.

Since that time the changes in the interior have not been considerable, and the plan represents the body of the house very nearly as left by M. Novosielski. He obtained some approbation in building this theatre, from the circumstance of its form and suitability to the conveyance of sound; but was censured for advancing the stage so far into the arena, or pit, by which several of the boxes are thrown into the rear of the spot usually occupied by the chief performers. Certainly much of the praise was intimately dependant on the very cause by which the censure was incurred: in fact, the building is so deep that it was found necessary to sacrifice a part, to benefit the more valuable and available portion of the house.

So much as belongs to the internal of the theatre and its enclosing walls, as before stated, was erected by M. Novosielski;—not so the outside: that is almost altogether a late erection, for his design was never carried into full effect; and fortunately so perhaps, for the portion that was erected failed of producing an appearance commensurate with its intention and its cost. But it must be understood

that the Opera House was enveloped with other buildings, and that a limited façade only appeared towards the Haymarket, and over which alone the architect then had control. His design was in the Italian style of architecture, consisting of a basement, the proportions of which are yet preserved, and a superstructure of the Roman Doric order, finished with a balustrade. As the order was very deficient in height, the parts were small and ineffective; and after the lapse of some years, the proprietors adopted an entirely new design, except as related to the rustic basement, which underwent no change. This alteration was also begun, but soon arrested in its progress, and portions of both continued until lately to disgrace the establishment and the country.

In making the vast improvements in 1820, under the control of the New Street Commissioners, and according to designs and arrangements made by Mr. Nash, the external of the Opera House underwent a very important change.

By continuing Charles Street across Regent Street into the Haymarket, a spot before occupied by old dwelling-houses, it afforded the opportunity of treating the whole mass, insulated by that circumstance, as one entire building; accordingly the plan was so arranged and executed, as shown in the annexed engravings.

In viewing these edifices, therefore, it should be remembered that the design embraces the double object of making an imposing whole, and of accommodating a large portion of it to street and private dwellings; for without this arrangement the Opera House would yet have exhibited an abridged elevation toward the Haymarket only, unaided by its contiguous buildings, whereas it now appears to occupy the entire area, surrounded by the Hay-

market, Pall Mall, Charles Street, and the western arcade.

This necessarily prevented the introduction of larger and more imposing features in the architectural decoration: the object of seeming unity has therefore been obtained by arcades and colonnades, which are made to surround the whole. By these means the spectator is scarcely permitted to doubt the singleness of its appropriation, beyond the disposal of some spare rooms beneath, for the accommodation of respectable trades.

As at this spot the Haymarket declivity forms a slope nearly six feet high on the base line of the building, it presented a difficulty to the architects, which they have ingeniously overcome by employing arcades at the extremes of the centre building, which admit an easy alteration in their proportions, and the opportunity of breaking the level of the cornices.

The Roman Doric order was adopted by Messrs. Nash and G. Repton as the architectural embellishment of the building, and the columns are executed in cast iron, each being the result of a single casting. The entablature is of Bath stone, and the body of the building of brick, covered with Roman cement stucco.

The basso-relievo of the centre, executed by Mr. Bubb, is of lithargolite, or artificial stone, and represents the progress of music, from the earliest attention to sound, through the stages of examination and improvement, to its ultimate perfection in the present day. Into the groups, dancing is interwoven, as associated with its advancement from the rudest ages to the extraordinary accomplishments of the *ballet*. Apollo and the Muses occupy the middle of the subject.

The ground landlord of the Opera House, at the time

of the improvements, was the late Thomas Holloway, Esq., of Chancery Lane; and upon his renewing with the commissioners of the crown property, they granted him the additional propriety of the ground towards Pall Mall, Charles Street, and Market Lane, then a dirty avenue, but now the Arcade. This was granted by the commissioners, on the express condition, that the building should be finished so as to form an imposing feature in the metropolis; and that the public should be accommodated to the utmost extent in the new arrangements, and should be inconvenienced by a covered way round the whole building. To effect all these improvements, Mr. Holloway employed the united talents of Mr. Nash and Mr. G. Repton, the architects, whose professional practice was at that time occasionally united.

The plate which exhibits the east front of the theatre also represents its plan, shows the portions of ground occupied by private dwellings, and contains an index explanatory of the apartments on the level of the principal floor. The body of the theatre is fitted up with six tiers of boxes, that gradually recede from each other to admit a free progress to sound. The whole theatre is lined with thin wood, as being best suited to conducting of sound, and the lengths of the pieces are preserved as long as possible: indeed, at the time of its erection, those points were particularly attended to, and many experiments were made at various times, at, and soon after the last erection by Novosielski, in attempts to improve the house for that purpose; and particularly in the orchestra, the whole floor of which was at one time suspended entirely by strong framings prepared on purpose at the sides; in the expectation that the effects of its freedom might add to the power or melody of the instrumental assemblage. That it did

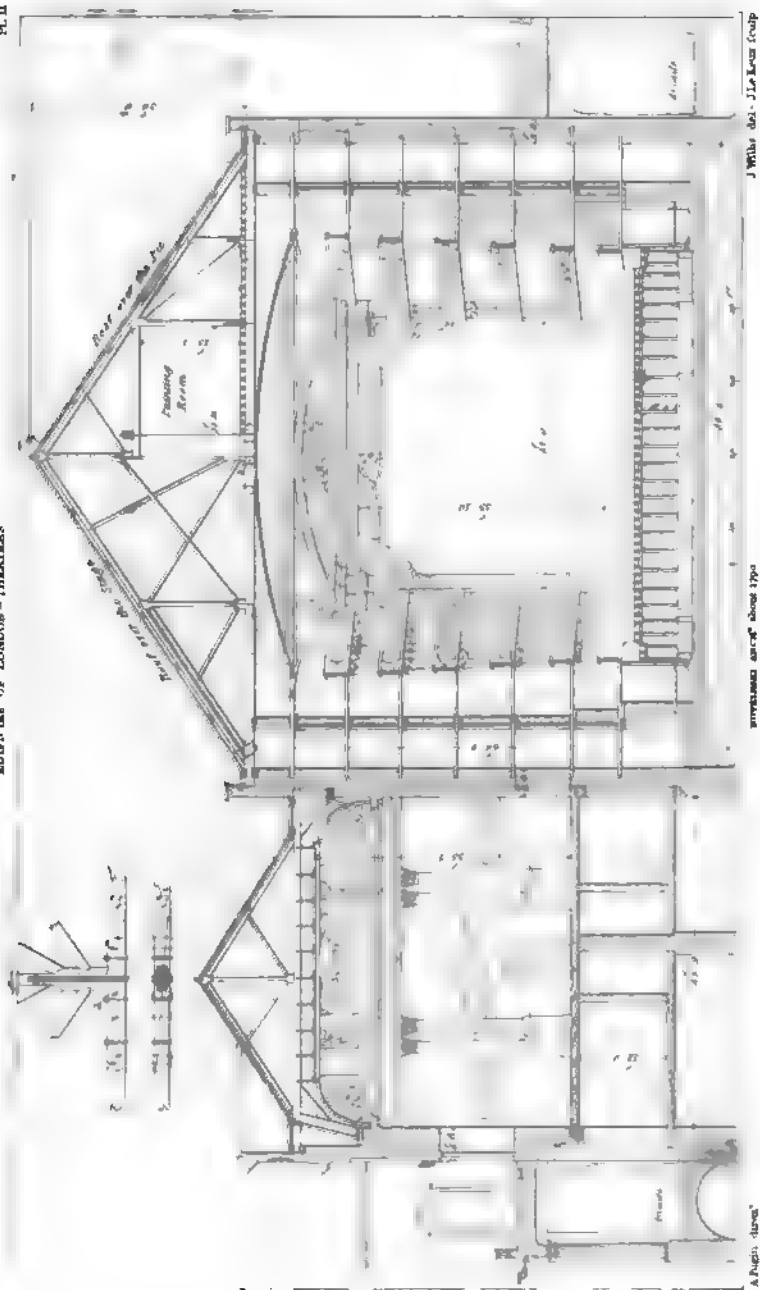
not succeed may be inferred from its abandonment; but these experiments, and the suitableness of the house for the conveyance of sound, have afforded useful practical hints for the fitting up of later theatres, and advancing the knowledge of a science now more generally understood.

Great care was taken to avoid projections on the surface of the ceiling, as on every other part, and they were consequently decorated entirely by paintings in distemper.

The Concert Room is situated on a level with the principal boxes, and communicates with the corridor around them: it is fitted up with great attention to its use, both as a concert room, and as an occasional access to the theatre.

The principal entrances are beneath the colonnade in the front, and the chair entrance, formerly so called, beneath the westward arcade; but the corridors, halls, and staircases, have undergone considerable alterations since the erection of the building. The staircase to the gallery was then circular on the plan, and consisted of double spiral flights of steps, one of which conducted to the lowermost part of the gallery, and the other to the top of it; so that of two persons separating, and mounting the different staircases, one would find himself near the front seats, whilst the other, having many more steps to ascend, would arrive quite at the rear of the gallery. This was attended with great inconvenience, in consequence of the preference soon given to the shorter flight, and by which that approach to the gallery became crowded, and the access at the entrance of it obstructed by the persons who had taken seats.

The roof over the pit is constructed on very simple principles, and contains spacious rooms for painting the



KING'S THEATRE, BAY MARKET.
TRANSVERSE SECTION, SHOWING THE CONCERT ROOM

scenery ; and there exists a space between them and the boarded ceiling, that is considered highly beneficial to both the vocal and instrumental performances of the theatre.

The scarfing of the tie-beams, and the insertion of the braces to the king-posts over the stage, are represented at an increased scale.

J. B. PAPWORTH.

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COVENT GARDEN THEATRE.

IN 1730, on the site of the present house (the ground being taken of the Duke of Bedford at a rent of £100 per annum), was built, and in 1733 opened (by John Rich), the first theatre erected in Covent Garden; which held, before the curtain,* about £200; the longitudinal diameter of the auditory part, from the commencement of the stage to the back wall of the boxes, being 54 or 55 feet. The above receipt was thought very considerable in 1750; but to augment it, the custom was to build numerous seats upon the stage, where a very large body of auditors was *accommodated!*

In 1767, Messrs. Colman, Harris, Powel, and Rutherford, purchased the theatre of Rich's heirs (for the sum of £60,000); each had a quarter-share, but the management was confided to Colman: and, about seven years after, Colman sold his quarter to his copartners jointly, and the management devolved upon Mr. Harris; who eventually purchased Leake and Degge's shares, and became thereby the principal proprietor—Powel alone retaining a share.

In 1792, the theatre was partly rebuilt, from a design

* In Shakspeare's time £20 was a good receipt. In 1747, says Cibber, in his *Apology*, Mrs. Rich said she was always contented if the receipt reached three figures.

of Mr. Holland, the architect ; towards the expense of which proceeding the late Duke of Bedford lent the proprietors £15,000, granted them a new lease, and raised the ground-rent to £940 per annum:—at present, 1824, it is above £2,000. At the opening of the new theatre, the price of admission to the boxes was raised from five shillings to six shillings.

About 1803, Mr. John Kemble purchased of Mr. Harris a sixth share of the whole property, for the sum, as reported, of £22,000. He was soon constituted stage-mauager, instead of Mr. Lewis, the celebrated comedian ; who had filled that post for several years, with great credit to himself and advantage to the concern.

In the night of September 20, 1808, the theatre was burnt to the ground. The play of Pizarro had been performed, and it was conjectured that the calamity originated from the ignited wadding of the guns, used in the piece, lodging in some inflammable part of the decorations of the stage. The company, during the remainder of the season, performed at the Opera House. The proprietors, embarrassed but not discouraged by so heavy a misfortune, used such energy and perseverance, that a new theatre (from a design by Mr. R. Smirke, architect) was erected and opened within a year.

On December 31, 1808, His Royal Highness the Prince of Wales honoured the proprietors by laying the first stone of the new edifice : and such was the indefatigable attention of the architect, and the exertion of the builder, that the new theatre was opened on the 18th of September, 1809, with the tragedy of Macbeth.

The proprietors, in order the more speedily to cover their loss, had appropriated a larger portion of the auditory than had been customary, to the purpose of private

boxes;* and had increased the prices of admission to the boxes and pit, the former to seven shillings, the latter to four shillings. These circumstances, which were considered as an attempt at imposition, excited so strong a spirit of indignation in the public mind, that the consequence was a systematically conducted *riot*, which, commencing on the first night, continued with unabated violence for about two months; during which time the proprietors were playing under the oppression of a very serious loss.

The Temple of Minerva, in the Acropolis at Athens, suggested the design for the portico of this edifice,—the order of which is pure Grecian Doric. The principal front, in Bow Street, measures 220 feet from one extremity to the other; the Hart Street front and its parallel (which is approached by piazzas from Bow Street and Covent Garden), are in extent 178 feet, or nearly so. The Bow Street front presents a magnificent portico, with four columns of the Doric order very large, fluted, and without bases; supporting a pediment, and elevated upon a flight of steps. The whole front is enclosed by iron rail-work; and the upper part is decorated by basso-relievo representations of the drama, ancient and modern, which are sculptured in long panels, separated by the portico. On that side nearest to Hart Street, in the centre of the sculpture, sit three Greek Poets—namely, *Æschylus*, the father of tragedy, his face towards the Hart Street corner; and *Aristophanes* and *Menander*, the fathers of ancient and

* These boxes were sumptuously fitted up, with elegant rooms behind them; and the popular notion was, that they were designed to favour secret assignations; and, during the disturbances subsequently described, no female could appear in any one of them without being subjected to the grossest insult from the pit and galleries.

moderu comedy : the two latter face the portico ; and Thalia, with the crook and mask, is inviting them to imitate her sprightly example. Polyhymnia and Euterpe, with the greater and lesser lyres ; Clio, with the longer pipe ; and Terpsichore, indicative of action or mime, following her. Three nymphs, crowned with fir pine, succeed, attending Pegasus. Minerva is placed opposite to Æschylus, who appears attending to her dictates ; and between them, leaning on his fawn, is Bacchus, typical of tragedy having been invented in honour of "the wine-giver." Behind Minerva is Melpomene, with a sword and mask : two Furies succeed, pursuing Orestes ; the latter imploring the aid of Apollo, who appears in his chariot. In the centre, on the other side of the portico, sits our immortal bard, the emblems of dramatic poetry lying around him. He is summoning, with his right hand, Caliban, laden with wood ; Ferdinand, sheathing his sword ; and Miranda, with Prospero, whom she is entreating : Ariel is above, sounding enticing airs on his pipe : their backs are towards Shakspeare. This side of the group is filled up by Hecate, in her car, drawn by oxen (at the extreme) ; Lady Macbeth, with the daggers ; and Macbeth, turning with horror from the dead body of Duncan. The space from Shakspeare to the portico is occupied as follows :—Milton seated is contemplating Urania, who surmounts, but faces him ; and Samson Agonistes is chained at his feet. Behind them are the two brothers, driving Comus and three bacchanals before them, the enchanted sister being seated : the sculpture is terminated by two tigers, emblematical of the brutal transformation of the devotees of sensuality. The figures of Tragedy and Comedy, in niches, occupy, the former the south, and the latter the north, extremity of the building. Comedy has a crook on

her right shoulder, the mask in her left hand ; and Tragedy exhibits the mask and a dagger.

The grand entrance to the boxes is under the portico in Bow Street ; and laterally with it, towards Hart Street, is the entrance appropriated to the private boxes.

The grand entrance opens to the vestibule, where, at the right extremity, a large stove is placed ; and two boxes for money-takers, and another where free admissions of all kinds are registered, present themselves, immediately upon passing through the folding-doors from the portico. Near each money-taker's box is a Grecian lamp, elevated upon a column of porphyry. The grand staircase is to the left, central in the hall ; divided longitudinally, by two rows of large Ionic columns, in porphyry, with a superb Grecian lamp suspended between each. This staircase leads to the ante-room, which is ornamented by pilasters of porphyry, and contains a large statue of Shakspeare, executed by Rossi, in yellow marble. To the right, from hence, are the folding-doors that lead to the auditory, and to the principal saloon, which is supported by pilasters in porphyry, and contains several plaster statues upon pedestals. The extremity to the right leads to a confectionary, where refreshments are supplied to the company ; and there is a place provided for the same purpose at the opposite extremity. On the entrance side of the saloon is a large staircase leading to it, right and left, from the first circle of the boxes. This room is superbly lighted, and provided with crimson seats. There is, also, another saloon in a higher story, which was originally appropriated to the private boxes. It is supported by four massive columns of porphyry, with a recess at each end, in which are stoves ; and over the mantelpieces are semicircular looking-glasses : refreshments are provided here also. The sides of this

saloon are occupied by crimson seats, and statues of heathen deities on pedestals, alternately placed. There is another entrance to the boxes from Covent Garden, which is handsome, but not so elegant as that from Bow Street; it has two flights of stairs. The entrances to the pit and galleries are from Covent Garden, and on that side of the theatre which angles (in Bow Street) with the grand front.

The Hart Street front contains the entrance to the stage (or stage door), which opens to a large and convenient porter's hall. On the right is an ante, or waiting-room. To the left is the door leading, on the right, to the cellar (or all that part of a theatre under the stage, where traps, and rising machinery, &c., are worked), and on the left to a stone staircase, with iron balustrades, leading up to the stage, and the rooms appropriated to the principals of the different departments in the theatre, as well as to the painting room. At the extremity of this part of the front, and laterally, is the royal entrance, which is a square called Prince's Place, three sides of which are formed by the walls of different parts of the premises, and the front by lofty iron rails and gates, through which the royal carriage proceeds to the entrance door on the left, whenever majesty honours the theatre with its presence. Adjoining to the gates, and terminating the Hart Street front, is a handsome building containing the box-office, the house-keeper's residence, and other private apartments connected with the theatre.

The form of the auditory is compounded of a semicircle, protracted by its extremities being continued sloping inwards towards the stage. The width, at the extremities, is 51 feet 2 inches; and the depth, from the front lights to the front of the boxes, 52 feet 9 inches. There are three tiers of boxes, each containing twenty-six, including those in the pro-

scenium; and there are seven boxes on each side above them, and parallel with the lower gallery. The number of private boxes are twenty-six, situated as follows:—three on each side in the proscenium; one on each side even with the orchestra; five on each side of the first circle; and four on each side of the second circle; amounting to thirteen on each side. Over the boxes in the proscenium, on each side, is a semicircular appearance of a box, with a crimson enclosure. To the principal private boxes are attached private rooms, with fire-places. The width of the lower gallery is 55 feet, the depth 40. The width of the upper gallery is 55 feet, the depth 25.

The appearance of the house is very imposing; the colour is a subdued yellow, relieved by white, and superbly enriched with gilding.* Around the dress circle are wreaths enclosing the rose of England, in burnished gold; the first circle displays the thistle of Scotland, and the second circle the shamrock of Ireland; and these three emblems are alternately placed, with fancy devices, in rich borderings, &c., in every part of the auditory; which, from the reflection of the lights, gratifies the prevalent taste for splendour with one blaze of refulgence. The back and sides of the pit are decorated by the representation of dark crimson drapery, as are the interiors of all the boxes; which produces a very effective contrast to the brilliancy of the front. The boxes are supported by small iron columns, fluted, and gilt. The ceiling, over what is called the slip boxes, exhibits panels of blue, relieved by white, and enriched with gold. The middle part of the ceiling is

* This description applies to the house as at first decorated; for the details have since undergone some change whenever the theatre has been repainted and embellished afresh.

circular; in the centre of which, from a richly-gilded glory surrounding a circle of golden lyres, &c., is suspended a chandelier of glass, of the most superb description, illuminated by two circles of gas lights; the remainder of the ceiling is a light blue sky, relieved by delicate white clouding. The cove of the proscenium, in the segment of a circle, contains the moiety of a rich gilded glory, and sky to match the ceiling, surrounded by a bordering of gold; in which, as well as round the ceiling, either fancy flowers are introduced, or representations of those national emblems, the rose, &c. The proscenium is supported by four pilasters, painted to imitate Sienna marble. Stage doors are wholly dispensed with. The top of the proscenium, from whence the curtain descends, is an arch of about 38 feet wide and 3 feet deep; surmounting a superb drapery border of crimson, white, and gold, elegantly disposed upon a transverse bar of gold, terminating on each side with a lion's head; in the centre of this drapery are the royal arms. For the green curtain is substituted a drop, representing a luxuriant profusion of drapery; crimson, white, and gold (to match the borders), drawn up by cords and tassels, and disclosing part of the interior of a palace, supported by numerous Ionic columns; which has a most imposing appearance. There are also pilasters, imitative of Sienna marble, which slide backward and forward, in order to widen or contract the stage.

	FT.	IN.
The width of the proscenium in front is.....	42	6
Width at pilasters	38	8
Height to the centre of the arch	36	9
Ditto, at spring of arch	33	3
Depth of stage, from the front lights to the sliding pilasters	12	3

The number of cut-glass chandeliers, which are hung

round the auditory, is fourteen; with three gas lights in each. The royal box is always fitted up on the left of the audience, in the dress circle, and occupies the extent of three or four of the boxes.

The public, or open boxes, will contain about	1,200	persons.
The pit	750	—
Second gallery	500	—
First gallery	350	—
	<hr/>	
	2,800	—

exclusive of standing-room, &c. The private boxes are let, some by the year, some nightly.

The stage is large and commodious. On the right of the auditory, or left of the stage, are the passages which lead to the superior and inferior green-rooms; the former of which is handsomely fitted up; at one end is a stove, and opposite to it a large looking-glass for the performers to adjust their dresses by, previously to going on the stage. The seats for the performers are covered with crimson, and the windows are decorated by crimson curtains; the room is handsomely carpeted, and there is a large chimney-glass over the stove, with a portrait of the late T. Harris, Esq., so many years proprietor of the theatre. Performers receiving under a certain salary are not allowed to enter this room but on particular occasions. The inferior green-room is up a flight of stairs, and is neatly fitted up; and here is a piano-forte for the singers to try their songs, and for the choristers to learn their music. Beyond the best green-room is the manager's room, and the passage leads on to the coffee-room, property room, and others appropriated to the business of the theatre. The scene-rooms, carpenter's shop, &c., are in this part of the building. The stage is principally lighted by gas.

	FT.	IN.
The stage measures from the front lights to the back wall	68	6
Width from wall to wall	82	0
The height of the flat (or flat scene), which stands } transversely on the stage	21	0
Width of ditto (14 feet each half)	28	0
Height of wings, or side scenes	21	0
Width, about	4	0

The flies, or that part of the theatre surmounting the stage, are in size corresponding with the rest of the theatre, and consist of two stories. These are filled with the machinery used in lowering the curtain, drops, wheels, borders, clouds, &c., &c.; and adjoining them is the painting-room, which is furnished with sky-lights, and measures in length seventy-two feet, and in width thirty-two feet.

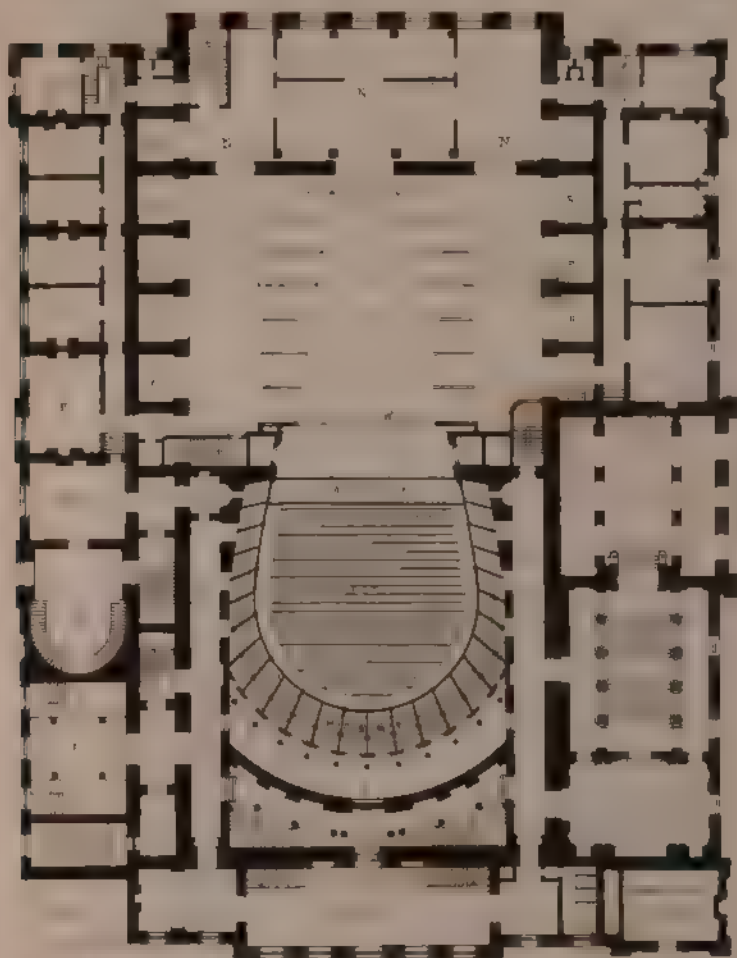
REFERENCES TO THE PLATES.

The accompanying engravings will exemplify and render familiar the preceding descriptive letter-press. By the architect and builder these sections and plans will be instantly understood, as pointing out readily and clearly the relative situations, forms, and arrangement, of the different parts of this complex and extensive edifice. They also indicate the proportions and position of the walls, timbers, and open spaces; and thereby show how the whole is combined. Few buildings demand so much skill and science in construction as theatres; before the curtain they require an ample open space for the auditory; great strength in timbers and iron, for joists, beams, cantalivers, &c., with apparent lightness and elegance in aspect. The floorings must be solid and level, the ceiling strong, with the least possible weight of material; whilst the complicated nature of the stage, flies, and various connected rooms, puts in

requisition all the art of the architect and skill of the carpenter. An examination of the annexed prints will verify these remarks, and may induce the reader, who has never had an opportunity of examining the whole interior of a theatre, to analyze its component parts, and study its anatomy. When we consider the extent of the edifice now under notice—its complexity of parts—its strength and solidity—with its numerous subdivisions—we cannot but feel some degree of astonishment and admiration at the skill and labour that jointly co-operated to complete the whole in one year.

Plate I.—Plan of the theatre, showing the forms and situations of the following apartments, &c.:—A, Hall, or vestibule of approach to the boxes. B, Grand stairs of ascent, with four columns on each side; a view of which staircase is given in Plate V. C, Ante-room to corridors, D D D. At the angles of these are flights of stairs, E E, to the upper tier of boxes. F, Staircase to boxes, from the piazza side of the house. G, The Royal staircase. H, The Royal saloon. J, The Royal box. K, Store-room. L L L L, Ladies' dressing-rooms. M, Committee-room. N N, Scene-rooms. O O O, Actors dressing-rooms. P, Manager's-room. Q Q, Green-rooms.

Plate II.—Transverse section of the theatre, on C, D, in the ground plan.—a a a, Various subterraneous stables and rooms; some of which are arched with brick, and others are covered with boarded floors. b, Portico in Bow Street. c, Hall or vestibule, marked A in the plan. d, Committee-room. e, Gentlemen's wardrobe. f, Dressing-room. g, Orchestra. h, Private box. k, Royal box, and ante-room to the same. m, Entrances to private boxes. n, Passage. o, Ladies' wardrobe. p, Carpenters' workshop, in the roof. q, r, and s, Private boxes.

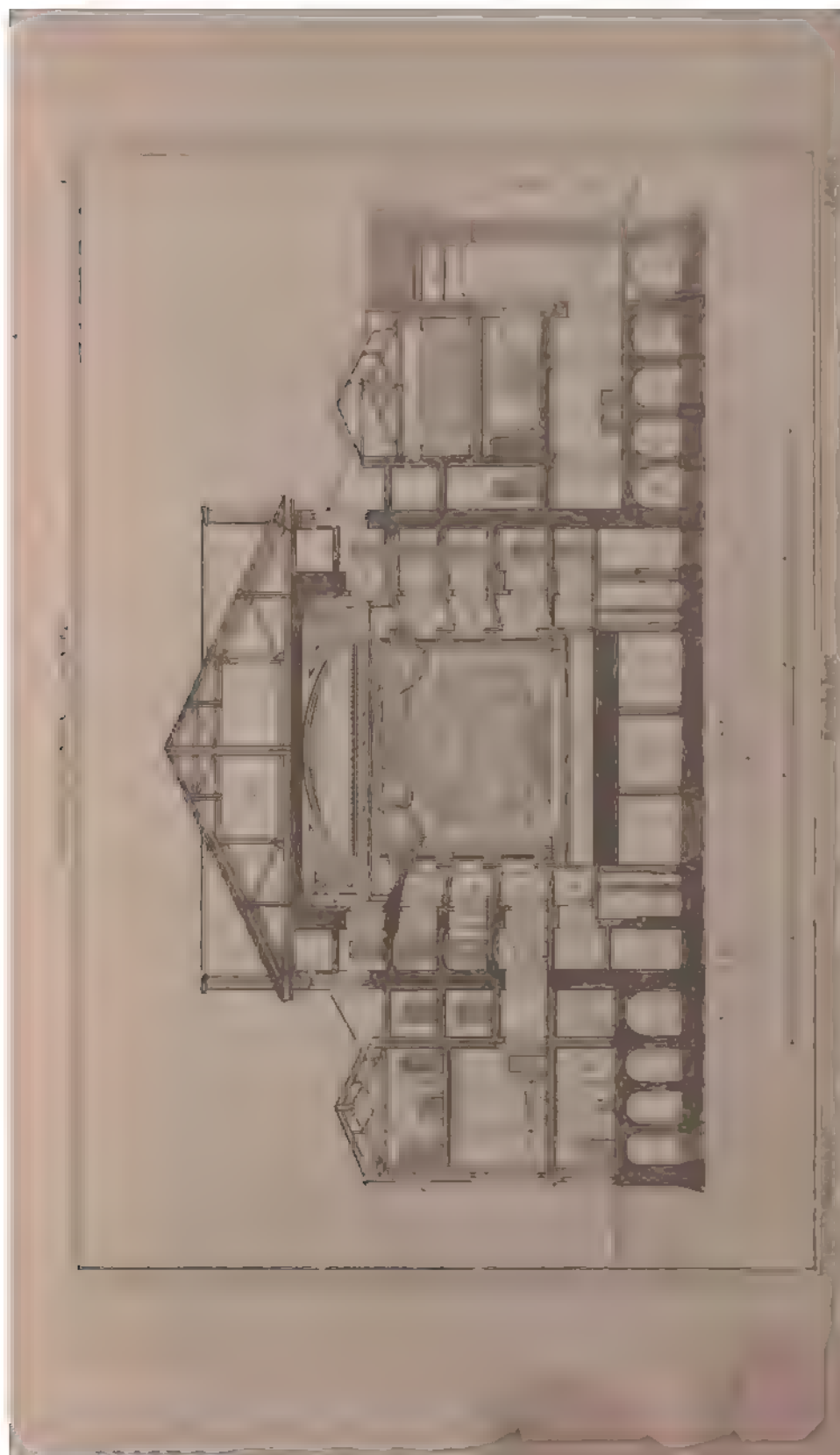


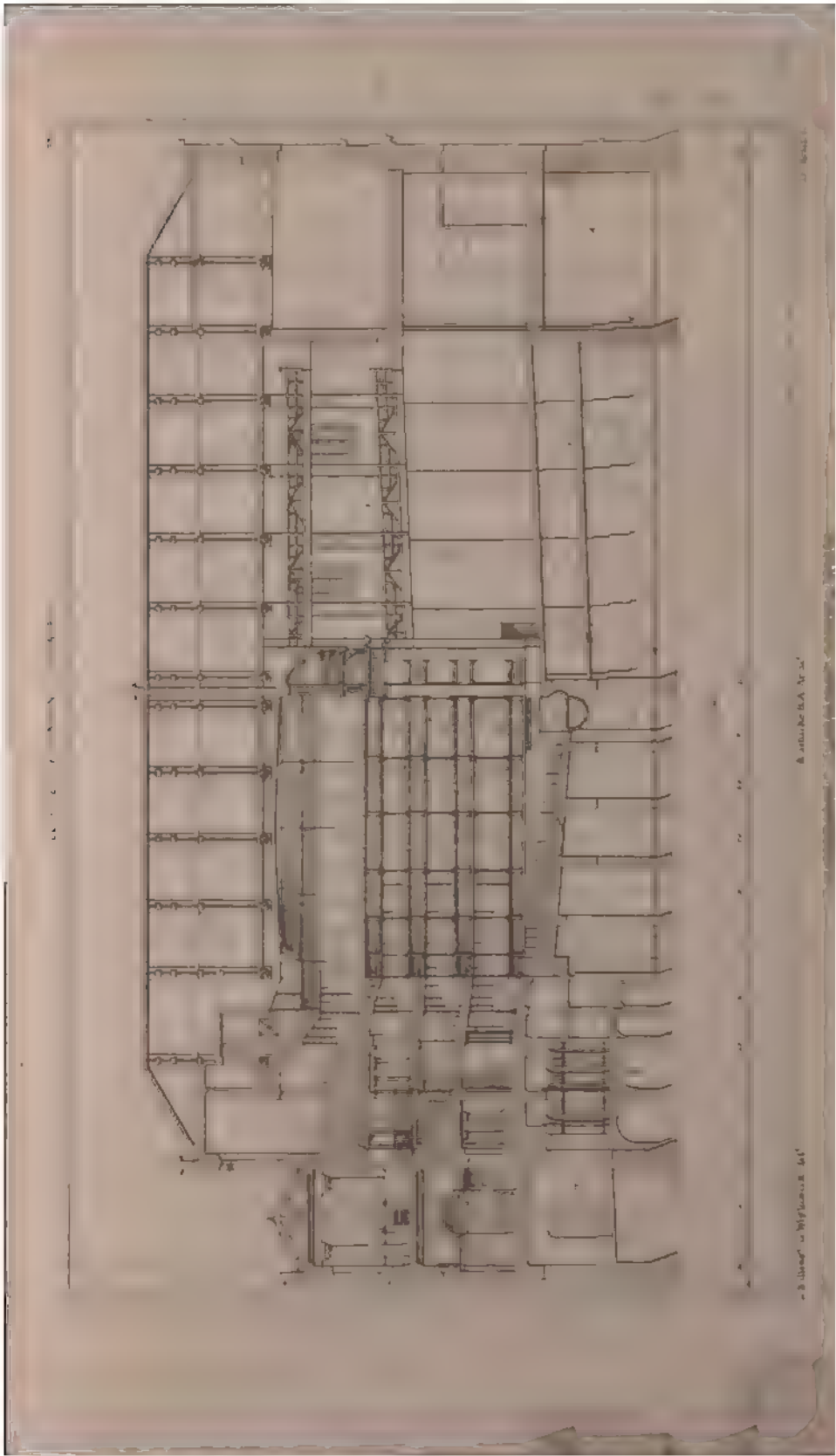
PLAN OF THE HALL

1871

The Hall is a large, rectangular room, 100 feet long and 40 feet wide. It is divided into two main sections by a central aisle. The upper section is a lecture hall, and the lower section is a large hall. The lecture hall is furnished with desks and chairs, and the large hall is furnished with benches. The Hall is lighted by gas lamps, and the walls are covered with paper. The floor is made of wood.

As Taken from the Survey of 1871 by J. H. Smith





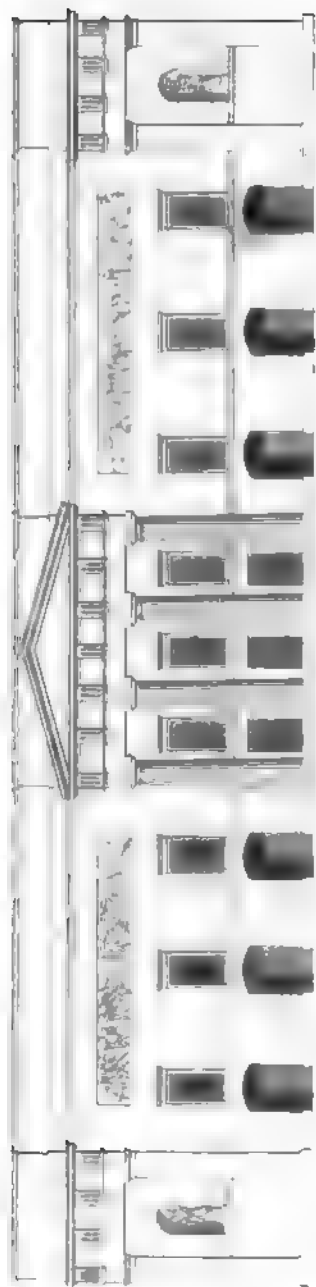
Architectural drawing

Architectural drawing

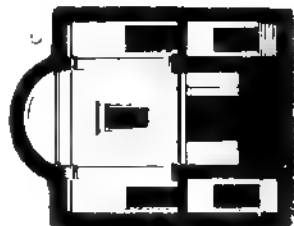
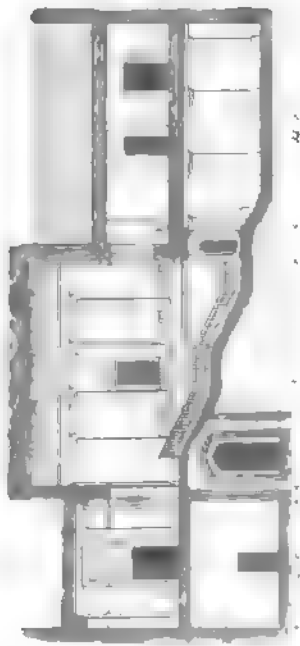
Architectural drawing



A



See Page



Room "The R. A. Arch"

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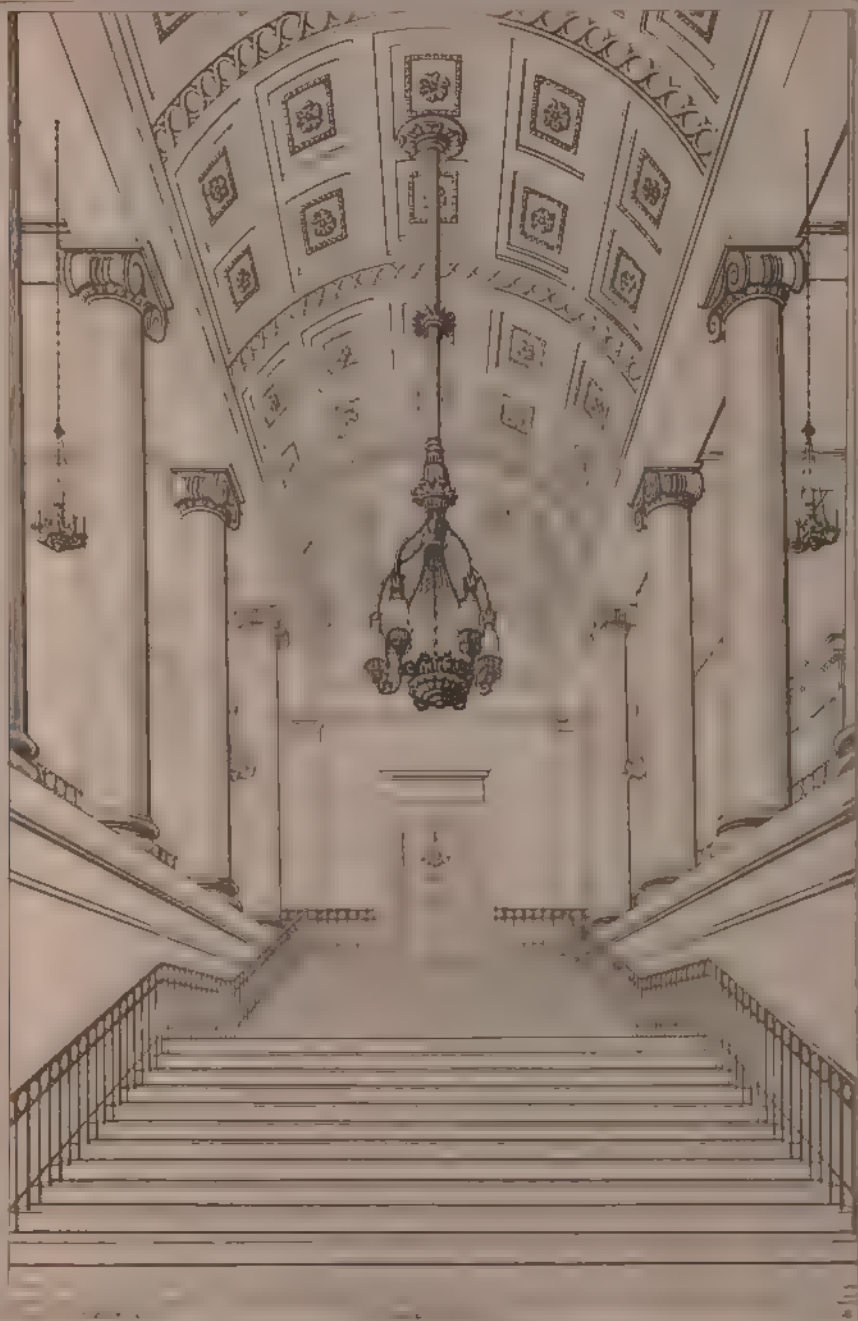




Plate III.—Longitudinal section, a to b, on the plan.—
a b, Scene-rooms. c, Painting-room. d, Stage. e, Mezzanine floor. f, Cellars beneath the stage. g, Orchestra, with open arch space beneath, at h, intended to increase the sound of the band. j j j, Stables, &c., under the pit. k, Vaulted passages. l, Room under the vestibule, m, to pit. n, Corridor round the pit. o, Box lobby. p, Lower saloon to boxes. q, Upper saloon to ditto. r, Lobby to gallery. s s, Carpenters' workshop. t, Flies.

Plate IV.—A, Elevation of the principal front in Bow Street, with its portico, &c.—B, Section through saloon, or ante-room, to boxes; staircase to the same, and entrance hall, committee-room, &c. C, Transverse section through the staircase.

Plate V.—Principal staircase to the boxes.

Plate VI.—Interior of the theatre from the stage.

E. W. BRAYLEY.

DRURY LANE THEATRE.

THE Cockpit was built in 1617; and on the 4th of March, in the same year, was demolished by the mob; of the exact cause for which I am not in possession. Its site was opposite to the Castle Tavern, Drury Lane; it was rebuilt, and performed in, in 1629. During the sway of Puritanism, in Charles I.'s time, this theatre (anno 1640) was suppressed; but in 1658 it was re-opened, and assumed a more regular dramatic form than before. In 1660, Charles II. granted patents to Sir William Davenant and Killigrew; the latter of whom built a new theatre upon nearly the site of the present edifice, in Drury Lane, which was opened in 1663; the company being called "the King's Servants," as Davenant's were "the Duke's Servants." In 1672, the new house was burnt down; but rebuilt by Sir Christopher Wren, according to some authorities, and opened in 1674. In 1684, "the Duke's Servants" joined "the King's Servants," and they both played together in Drury Lane Theatre; of which Christopher Rich, who was bred to the law, became a proprietor, he having purchased Sir William Davenant's patent of his heirs.

Previously to the opening of the theatre in 1776, Garrick made several alterations, external and internal, and took into it some part of the Rose Tavern, adjoining.*

* Of this house—and it might almost have been mistaken for a dwelling-house—the front is preserved to us among the designs of Robert

In 1791 the theatre was pulled down to be rebuilt.* Yet this new edifice was not of very long duration, for on the evening of February the 24th, 1809, it was burnt to the ground, not more than five months from the time of the destruction of that of Covent Garden.†

Adam, of whose style it bore the most unequivocal stamp, partaking largely both of flaunting flimsiness and meanness.

* The dimensions of the new theatre were—length, from east to west, 320 feet ; breadth, from north to south, 155 feet ; width of roof, 118 feet. The roof was surmounted by a colossal statue of Apollo.

The boxes held 1828 persons, the pit 800, first gallery 675, second gallery 308—total 3611, sitting. Receipt, when completely filled, £771 6s., at the respective prices of 6s., 3s., 2s., and 1s., for each person.

There were eight private boxes on each side of the pit, and six on each side of the stage ; two tiers of complete boxes, and half-tiers parallel with the gallery.

† It is singular that there were placed in the upper part of the theatre two immense reservoirs, sufficient to inundate the house ; yet, whether it were owing to the suddenness of the conflagration, and no one being in attendance to set the water free, or whether they had been neglected and were empty, the purpose for which they were constructed failed ; and a large iron curtain, which divided the auditory from the stage (meant, in case fire broke out in either part of the building, to prevent the consuming element communicating with the other part), had been removed a few months previous to the fire, it being so rusted that it was impossible to work it.—B.

However well-contrived for its purpose, no dependence whatever can be placed upon any apparatus of the kind, for unless kept constantly in use, it is not likely to be ready upon an emergency. The curtain's having been taken away made no difference, for as the fire did not break out until all the attendants had left the house, it would hardly, it is to be presumed, have worked of its own accord, even had it been in no wise disabled by rust. But had the proscenium been formed by very thick party walls, and the iron curtain (which might have been in two pieces, made to slide within the wall, by means of machinery beneath the stage) been closed to every night as soon as the performance was over, then, in case of fire breaking out

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consternation of the proprietors, renters, and all concerned in the interests of the theatre, was such, that they appeared unable to make any effort to surmount the calamity; for the embarrassed state of the establishment seemed to bid defiance to the hope of raising money for the purpose of replacing the theatre on the appalling ruins, which were contemplated with despondency by the patentee, and with commiseration by the public. At length the late Mr. Whitbread, with a spirit that did honour to humanity, roused them from their apathy, undertook to arrange their affairs, and projected the plan of a new theatre. For this purpose a bill was carried into Parliament and passed (in the session of 1810), "for enabling the proprietors of the Theatre Royal Drury Lane to form a joint stock company, for the purpose of rebuilding the theatre by subscription,"

during the night, no matter in what part of the house, the progress of the flames would have been arrested, and time thereby afforded for rescuing one-half of the edifice from destruction. Besides which, did the audience know that such a curtain was in constant use, and capable of being worked as promptly as any of the other machinery, upon any alarm of fire being given, they would feel assured that they themselves were in no immediate danger.

The Theatre Favart, at Paris, which was burnt down on the 14th January, 1838, was also provided with an iron curtain, but different from that at Drury Lane, and intended merely to protect the audience in case a fire should have occurred during performance.

As to old Dame Drury's blunder with her rusty curtain, it ought not to prevent the experiment's being repeated with a little more nous. But an iron curtain would avail very little, unless accompanied with thick party walls, continued below the stage floor. Or still better would it be, were there, instead of one wall, two of tolerable thickness, with a space of about two feet between them, so as in fact to cut off all communication between the two divisions of the theatre, and further to carry up those party walls quite through the roof, so as to arrest the flames there also.—ERR.

and the proposals were no sooner made public, than the shares were all disposed of.

Mr. B. Wyatt was the architect; the first stone was laid on the 29th of October, 1811, and the new theatre opened on the 10th of October, 1812. It was partly built upon the plan of the great theatre at Bordeaux, supposed to be the best theatre in Europe for the accurate conveyance of musical sound.

About 1818 the proscenium of the theatre underwent a considerable alteration; when, among other improvements, stage-doors were introduced, there having been none in the original building; large tripods, with lustres, occupying the place appropriated to those almost universally adopted characteristic of a theatre. Previously to the season of 1822-3, the interior of the theatre was completely new-modelled, and a new auditory substituted for the old one; executed by Mr. Peto, from the designs of Mr. S. Beazley, the architect, who superintended the whole. Mr. Elliston is said to have expended in this alteration £21,000, and in consequence of frequent complaints that the nobility and gentry were incommoded by rain, when going from their carriages into the theatre and returning, Mr. Elliston also built a porch at the grand entrance in Brydges Street. Among the preparations for the season 1824-5, a re-decoration of the auditory was included, and various alterations were made for public convenience.

The general form of this edifice is that of a parallelogram; its extent from north to south being 131 feet, and from east to west 237 feet, independently of the scene-rooms, &c., extended 93 feet further eastward. The walls are almost wholly built of brick, but they are stuccoed on the principal front in Brydges Street. The chief entrance is approached by a flight of steps under the porch above

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and which has a flat roof, surmounted by a
shakespeare. In the central part of the edifice, in
front, are three large windows, having angular
pediments; and at each extremity are two lofty antæ, sup-
porting entablatures, the members of which are continued
along the whole front. Below each entablature is a large
frieze, and a semicircular-headed recess, or panel. Four
tripod lamps, on high pedestals, ornament the steps;
two of them being near the ends of the building, and
others between the three doorways to the entrance

on the north front, in Russell Street (to which a low
colonnade was added in 1830), exhibits a uniform
series of spacious doorways, seven in number, on the ground
together with eight intervening windows, in pairs;
which have semicircular heads. Over them is a tier
of thirteen rectangular windows; and on the same line, in
each projecting extremity of the building, is a semicircular
niche.

The easternmost entrance communicates with the stage;
the others in succession, with the king's box, the private
boxes, the lower gallery, and the pit. The south side, in
Vinegar Yard, or Woburn Court, corresponds in its general
elevation with the north front; but a new green-room,
stabling, &c., have been recently attached to it. In this
front are entrances to the pit, to the lower and upper gal-
leries, and to the private boxes, but the latter entrance is
seldom used. A series of antæ, with a continued cornice,
surrounds the roof of the stage and auditory. The eastern
extremity is masked by the houses in Drury Lane, as
likewise is a part of the south side by those in Vinegar
Yard; some improvements in the latter place have recently
been made (October, 1824), by the erection of a circular

brick wall and iron railing, enclosing the ground belonging to the theatre.

The entrance hall communicates, eastward, with the rotunda and staircase to the boxes, and, on the north and south, with the pit lobbies; and from the latter, by winding passages, with the pit itself. The free list officers and money-takers, who are fenced in by iron railing, have stations in the hall; each end of which is crossed by an entablature supported by two fluted columns, of the Doric order.

The rotunda and grand staircase form very beautiful portions of the theatre; the effect is peculiarly striking; and the entire architectural arrangement is one of the most skilful and ingenious of modern times. The rotunda, which is thirty feet in diameter, consists of two stories, separated by a circular gallery, and crowned by an elegant dome, from which is suspended a large brass chandelier, of a classic design, lit with gas. In the lower story, fronting the entrance, is a massive stove, surmounted by a cast from Scheemaker's statue of Shakspeare, the plinth being inscribed, in golden letters, with the fine characteristic line from Ben Jonson—"He was not for an age, but for all time." Four semicircular niches break the concave of the walls, and on the right and left are doors leading to the principal staircases, which are flanked by four Ionic columns of dark-coloured porphyry. All the steps and landing-places are of stone, and the ascents are guarded by iron railing of a fancy pattern, in blue and gold, with hand-rails of mahogany.

The check-takers are stationed on the first landing-places, whence short ascents of five steps each lead to the entrances into the lobby of the dress circle of boxes. The second flight communicates with the stone gallery and with

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story of the rotunda; the latter consists, principally, of a peristyle of eight columns, of the Corinthian order, of Sienna marble, supporting a highly enriched entablature and dome. Both the columns and the entablature were designed on the model of the grand remains of the temple of Jupiter Stator, in the Campo Vaccino, at Rome. In each alternate intercolumniation is a semicircular niche, containing an allegorical female statue; these represent Tragedy, Comedy, Music, and Dancing. The four intercolumniations, which are open, communicate the saloon, the lobby of the first circle of boxes, and the arcades leading to the second circle. The soffit of the dome is ornamented with five circles of deeply sunk relief, crowned by a sky-light. The circular opening, from the centre, from which the area beneath is overhung, is guarded by an iron railing, in blue and gold, capped by a mahogany hand-rail. The stone floor is partly sustained by cantalivers of cast-iron; some of which are pinned into the wall, and others tailed down to cross cradles of the same metal.*

Great skill and science are displayed in the construction of the landing-places connected with the rotunda, which receive and sustain the entire pressure from the upper flights of steps. They are supported by strong iron cradling, which consists of bars, carriage-pieces, trusses, binders, chains, tie-bolts, bolts, cramps, &c., and is additionally strengthened by abutments of Portland stone, and cross walls extending from the staircases to the external walls of the building—a distance of ten feet. The flooring

* The section through the rotunda, &c., marked B, in Plate V., exemplifies the details of the above description; and the longitudinal section, Plate IV., shows the connexion of the rotunda with the entrance hall, saloon, and tiers of boxes.

of the stone gallery itself is constructed with joggle joints, so disposed, that the stones of the landings "press equally and directly upon the stones of the circular gallery in the rotunda, which constitutes a perfect arch to sustain the whole weight discharged horizontally across the landings from the upper flights."*

The *saloon* has a very imposing effect, both from its architectural character and from the richness of its decorations. It is a well-proportioned room, forming a parallelogram of 87 feet 6 inches in length, by 27 feet 6 inches in breadth; but the extremities have been adapted into semicircles, each of which is fitted up with a handsome stove, having a niche over it: the height from the floor, to the middle of the segment, that forms the cove of the ceiling, is 31 feet. The ceiling springs on each side from a continued entablature, supported by eight duplicated pilasters, of the Corinthian order: these are painted in imitation of choice marble. From the lower members of the entablature, a profusion of blue and gold drapery (painted) is, apparently, suspended. On the west side are three large panels, with looking-glasses, in white and gold frames, extending from the floor to the drapery, protected by brass guards; and the spaces between the pilasters, &c., are also filled by looking-glass. The decorations on the opposite side are accordant, but in place of the looking-glasses there are three folding-doors, which communicate with the rotunda and landings of the grand staircase. Near each end the saloon is crossed by an entablature, supported by two Corinthian columns, painted

* Vide Wyatt's "Observations on the Design for the Theatre Royal Drury Lane."

like the pilasters, but having gilt bases. The light is diffused by three handsome cut-glass lustres, illumined with gas; and two others are suspended from the domes of the refreshment-rooms, which adjoin the extremities of the saloon. These rooms are ornamented with statues of females (bearing lamps), looking-glasses, &c., and on each side are two fancy pilasters, sustaining an entablature, with surmounting archoids, from the level of the crown of which the domes take their rise: the walls are coloured of a light red. The saloon is furnished with large ottomans, covered with crimson cloth.

Over each flight of steps which leads to the upper circle of boxes, a brass chandelier, illumined by gas, is suspended from the centre of a square-hipped skylight: the ceilings of the staircases are diversified by panelling.

The auditory of this theatre is extremely impressive, and there is a chasteness mingled with its splendour which satisfies the judgment, whilst its richness pleases the sight. The general tone of the colouring is a light warm drab, profusely decorated with ornaments in gold, and in some parts blended with a light red colour. In its original state, as constructed by Mr. Wyatt, the auditory included three-fourths of a circle, the diameter of which, across the pit to the line of the breast-work of the dress boxes, was 58 feet; and the extreme distance, from the front of the stage to the back wall of the boxes facing it, was 53 feet 9 inches. The present form, as designed by Mr. Beazley, is nearly that of the horse-shoe; the extremities converging from a semi-circle, of 51 feet 6 inches in the chord, into an elliptical curve, which decreases, from the above width, to 46 feet 6 inches at its termination near the stage: from the front of

the latter to the dress boxes, the extreme distance is 48 feet.*

The fronts of the dress boxes are tastefully embellished by a series of representations, in long rectangular compartments, or panels, from the most popular of Shakspeare's dramas; and in the two extreme boxes are large looking-glasses. The upper circles or tiers, including both the slips and the lower gallery, are each supported in front by fourteen slender shafts, reeded, of iron, richly gilt, and at the back by pilasters and partitions. Grecian ornaments, of varied design, in running patterns, with rosettes, wreaths, &c., adorn the fasciæ of the different tiers; the whole presenting a blaze of golden enrichments. Brass guards are continued round the fronts of the upper boxes and slips, and of the upper and lower galleries. From plain gold-like brackets, attached to the bases of the shafts in the first and second tiers, rich cut-glass lustres are suspended: each of four lights, having bell-glasses inverted over the burners.† The seats of the pit are covered with

* The relative disposition and arrangements of the interior will be readily comprehended by referring to the plans in Plate II. It will be seen from those plans, that the auditory is nearly in the centre of the building; the entrance hall, lobbies, rotunda, saloon, &c., being to the west; and the stage, its green-rooms, scene-rooms, flies, and other adjuncts, to the east.

† The dress circle includes twenty-six boxes, each furnished with nine chairs; and behind, and looking over them, are ten private or family boxes, let nightly, with six chairs each. The next, or first circle, contains fourteen public boxes (with six private ones, let nightly, behind them), and four private boxes at each extreme. The second tier, or upper circle, contains twenty-two double boxes, there being a row of boxes going round the circle, which is separated from the front-row by a partition about three feet high, and at each extreme are two private boxes. In the slips there are three larger boxes, which are on the level of the lower gallery.

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24, and a rail-work back has been recently very alternate row.

circle of boxes will contain—(viz. 26 boxes, 9 in each)	234
circle, viz. 14 boxes, 14 in each.....	196
circle	480
boxes, viz. 20 boxes, 8 in each	160
ly ditto, viz. 16 boxes, 6 in each	96
boxes, viz. 8 boxes, 8 in each	64
.....	130
.....	600
.....	550
.....	350
	<hr/>
	2080

The principal ceiling of the auditory is constituted by a vast circle, including two lesser ones, subdivided into numerous panelled compartments, having borderings enriched with roses in annulets, and in the greater spaces other ornaments of a classic design, in white and gold. From an opening in the centre, a very large cut-glass lustre descends, which is lit by gas, supplied from the gas-works in Peter Street, Westminster.

The proscenium, as now arranged, is exceedingly different from its original state, as designed by Mr. Wyatt, and from which it has been several times altered. On each

On each side of the pit there are three private boxes, and two larger public ones without seats. The general arrangement of the boxes, &c., is shown in the longitudinal section, Plate III., together with the roofing of the building, the stage, flies, &c. The roof of the auditory is 77 feet 5 inches in breadth, between the extreme walls: its height from the pit floor is 48 feet.

side, elevated on a lofty pedestal, forming a parallelogram, are two demi-columns, of the Corinthian order, fluted,* and superbly gilt, supporting an entablature, above which, in semicircular niches, are allegorical statues of Tragedy and Comedy. The coved ceiling is a continuation of the circular ceiling of the auditory; but the four panels into which it is divided are of greater width than those of the other parts of the circle. Beneath it, spanning over the curtain, is an elliptical arch, from which festoons (painted) of crimson drapery descend; and on an inner plane, in the centre, are the royal arms within a garter, with the supporters couchant, in subdued colouring. On each side, between the columns, are three private boxes, the fronts of which are of crimson, plaited; the plaits of each middle box centering in a radiant head of Apollo, gilt: there is, also, another private box, nearly level with the stage, in the pedestal or basement, on each side, masked by a pierced ornamental (moveable) panel, exhibiting a lyre amidst foliage, in dead and burnished gold. The King's box is that between the columns, on the left of the auditory, which ranges with the dress circle: its ante-room is a handsome square apartment, surmounted by a dome, sustained on archoids, which spring from a surrounding entablature, supported by four Corinthian columns.

Between the acts, during performance, a rich drop scene is substituted for the curtain: it was executed by Marinari and Stanton (the figures being by the latter), at an expense of about £700. It is a fine composition of Grecian ruins and figures, within a highly-wrought fancy

* These columns are of wood; they are hollow, and the apparent flutings are real apertures, through which the performances can be seen from the private boxes; the capitals are of plaster.

bordering, or frame, heightened with gold.* Another elegant drop scene, by Stanton, which is used between the play and the after-piece, includes the Coliseum, and other remains of classic architecture, with figures, landscapes, &c. The weight of each of these drops, with the roller and necessary adjuncts, is about 800lbs.

	FT.	IN.
The width of the proscenium, in front, is	46	6
Ditto, at the curtain.....	40	0
Height of the proscenium, to the centre of the arch.....	48	0
Extent from the front of the stage to the curtain	12	9

The view of the interior of the house, from the stage, possesses great interest, and particularly so when the theatre is lit up and the audience assembled. An accurate idea of its general character may be conceived from Plate VI.

In the construction of this building every care has been taken to secure the safety of the audience in case of fire, independently of the provision made by water-tanks, engines, &c. All the passages and lobbies behind the pit and boxes are of stone; and the staircases, as mentioned before, are of the same materials; as are also the staircases and landings to the galleries. They are likewise sufficiently capacious to contain the entire number of persons that can, at any one time, be assembled in the theatre; by which arrangement a safe egress for the company is, at all times, certain. This fact cannot be too generally known, as it must necessarily tend to lessen the apprehen-

* In the transverse section, marked A, in Plate V., the proscenium is shown, together with the drop scene above described.

sion and danger which a sudden alarm would otherwise create.*

The stage, although of great extent, and longer than that of Covent Garden, is sometimes insufficient for the convenient representation of the spectacles introduced here, notwithstanding that a large archway has been cut through the main wall, eastward, into an adjoining building, originally intended for a scene-room. There is, likewise, a deficiency of depth in the cellar below the mezzanine floor, which occasionally prevents the machinery, in pantomimes, from being worked so readily as the business requires. The manager's room, actresses' dressing-rooms, and various other apartments, are on the north side of the stage; and on the south are the two green-rooms, the

* "All the doorways throughout these (viz. the auditory) parts of the house are from five to six feet wide, according to circumstances; the steps and landings of the staircases to the galleries are five feet, and those to the boxes six. In the principal stone staircases, leading to the boxes, the ascent is first in one flight and then in two; and so on, alternately, to the top; the centre flights being exactly double the width of the side flights; so that the conflux of persons from the side flights never can choke or obstruct the centre flights; and these staircases are capable of containing, upon their own steps and landings, a much greater number of persons than the whole of the boxes can contain; consequently, the ingress and egress to and from the boxes never can be obstructed for want of room upon the staircases. The whole of the boxes are capable of containing 1286 persons; and the two staircases in question will jointly contain 1528 persons. The two-shilling gallery is calculated to contain 550 persons; and the two staircases leading to it will contain 868 persons. The one-shilling gallery contains space for 350 spectators, and the staircase leading to that gallery will contain 480 persons; allowing (as in both the preceding instances) as much room to each person as they are supposed to occupy when sitting in the theatre; and, of course, more than they would really occupy upon a crowded staircase."—Wyatt's "Observations," &c., p. 40.

prompter's room, the actors' dressing-rooms, &c. In the principal green room is a large looking-glass, in panels, measuring 8 feet 3 inches by 4 feet 6 inches, for the performers to adjust their dresses by, previously to appearing before the audience; and on brackets, at the sides, are busts of Shakspeare and Garrick. On another bracket, between the windows, is a marble bust of "Mrs. Sarah Siddons," the Tragic Muse, which was sculptured by James Smith in 1812, and presented to the green room by the late Samuel Whitbread, Esq., in August, 1814. Opposite to it is a cast of the bust of Edmund Kean, Esq., by S. Joseph. The inferior green room, which contains a piano-forte, for the use of the performers and choristers, is part of a separate building, attached to the outer wall of the theatre. There are also ranges of stabling for twenty horses, a large yard, &c., on this side, without the walls. The stage is, principally, enlightened by gas, the pipes being arranged below the flooring, and having their extremities partially inserted in grooves, so as to admit of their being moved in accordance with the play of the machinery. In the winter season, warm air is conveyed into the theatre from two large pipes, at the back of the stage, which communicate with two furnaces in the lower floor beneath.

	FT.	IN.
The extent of the stage, from the orchestra to the back wall, is	96	8
Width of the stage from wall to wall	77	5
Depth from the upper floor to the mezzanine floor	8	6
Ditto, from mezzanine floor to the ground.....	10	0
Ditto, of the excavation called the well	3	0
Height of the flats, or transverse scenes.....	21	0
Width of ditto, viz. 28 feet; each half	14	0
Height of wings, or side scenes	21	0
Width of ditto	from 5 to	8 0

The stage-floor is pierced by numerous apertures for traps, descent and raising of machinery, &c. The floor beneath it, to a person unaccustomed to such places, has the appearance of a confused wilderness of wheels, ropes, blocks, windlasses, and other apparatus, of too multitudinous a kind to admit of description in these pages. Among the recent alterations was a complete removal of the stage doors ; and all entries before the curtain were made through a tent-like opening in a superb drop-scene, but the latter was disused after the first season.

Over the stage are the flies, &c., in two stories, which are wholly supported by the side walls, and by trusses attached to the roof: these contain the windlasses, machinery, &c., employed in lowering the curtain, drops, borders, clouds, cars, and other appendages to the scene. In the line with the upper flies, over the auditory, are carpenters' shops, property-rooms, store-rooms, &c. The painting room, which is over the eastern extremity of the stage, is 79 feet in length, and nearly 31 feet in height and width.

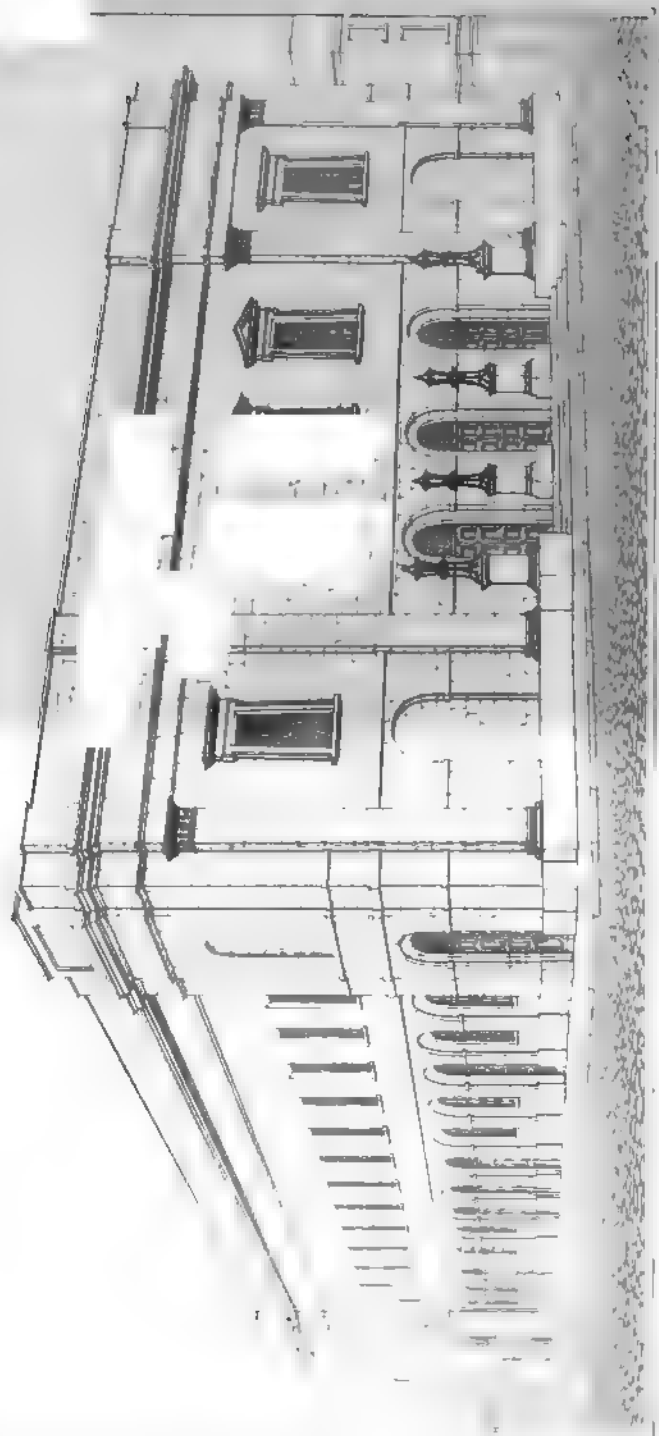
The scene room is a detached building at the north-east angle of the theatre, but having a communication with the stage, and also with Drury Lane. Its length is 73 feet 3 inches, and its medium width about 30 feet, exclusive of a return towards the south of 15 feet 9 inches in width, and 26 feet 6 inches in length. Beneath it is a tank, and a small printing office, where all the play-bills, plays, &c., issued from the theatre, are printed: over it are property workshops.

In a long cellar, beyond the outer wall of the stage, is a powerful engine, on Bramah's principle, which, when full-manned, will throw water upwards of 10 feet above

the roof of the building ; and on the roof itself are several tanks, which are supplied from the New River.*

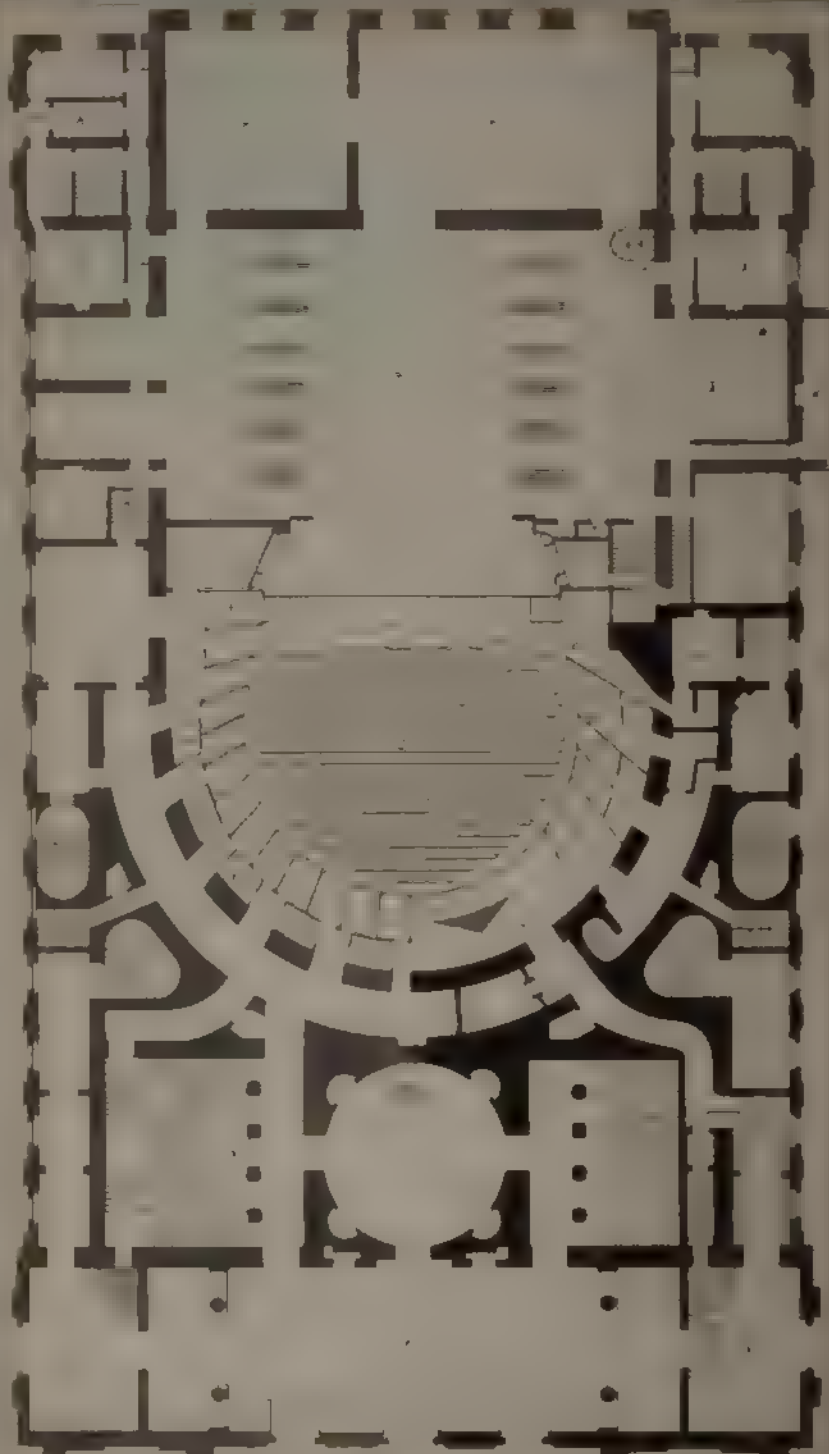
Among the many alterations which have been made in this theatre, since its construction by Mr. Wyatt, has been the piercing the main walls by numerous internal doorways ; the original communications between the different

* When the theatre was rebuilt, a very expensive combination of machinery, including pipes for the conveyance of water into every part of the house, was constructed, under the direction of the far-famed Sir William Congreve, for the purpose of extinguishing fire ; but as the efficacy of the apparatus could never be tried without endangering the theatre by drowning, its assumed utility is still unascertained ; and it is probable, that at the present time the machinery is not in a state of sufficient order to admit of the experiment being made. The first supply of water was to be obtained from a cylindrical air-tight reservoir, of cast-iron, placed under ground, at the back of the stage, and sufficiently capacious for 400 hogsheads. This being half filled with water, and furnished with a powerful condensing air-pump, could, by means of a series of levers contained in a small engine-house on the outside of the building, be so acted on by the condensation of the air in the other half of the reservoir (equal to about six atmospheres), that the whole of the water would be forced through the various branch-pipes to the very highest part of the theatre, and by other machinery and branches be directed to the precise spot that might be on fire. Even the Apollo's head, which originally formed the central decoration of the pit ceiling, was made the mask of a concealed pipe, 8 inches in length, having a perforated rose at each end, through which the water was to be thrown over the entire auditory, in a rotatory discharge, the pipe being caused to revolve upon its centre by the force of the fluid rushing from it, on the same principle of action as the fire-work called the Catharine-wheel. On a small scale and model, there is no doubt but that this contrivance was a successful one ; yet, independently of various objections that might be urged against its applicability to a theatre, it has been said that the reservoir never could be made sufficiently air-tight to ensure its effectual co-operation in the moment of danger.



ST. MARK'S CHURCH, LONDON.
DESIGNED BY W. H. STUBBS.

As seen to the west, looking towards the High Church.



parts of the house having been so few and so extremely inconvenient, that the business could not be properly carried on. An arched passage, also, has been made under the orchestra, which communicates, by a flight of stairs at each end, with the private boxes on the south side of the theatre; the entrance to which, from Woburn Court, being accessible only on foot, was extremely objectionable to the company, who were obliged to alight from their carriages in Brydges Street.

REFERENCE TO THE PLATES.

Plate I.—Exterior view of the theatre, from the north-west, showing the Brydges Street and Russell Street fronts.

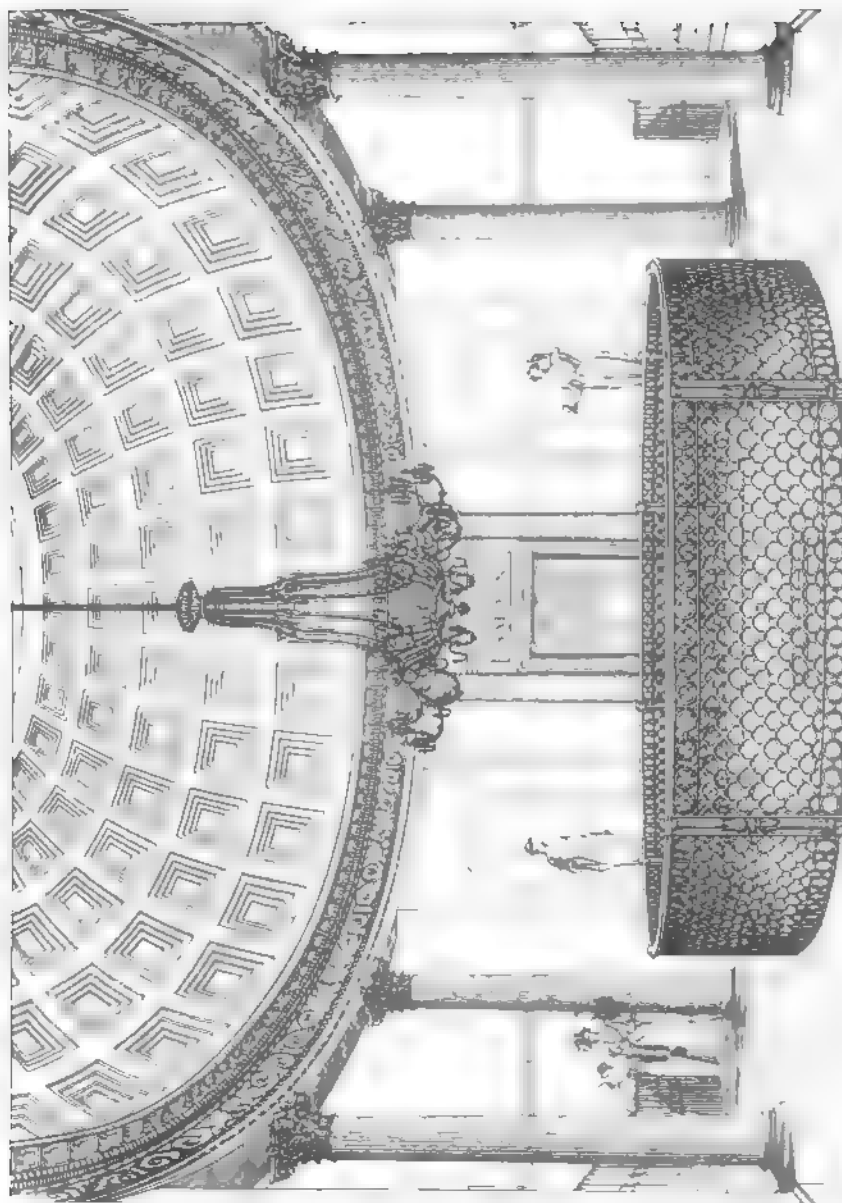
Plate II.—Plans.—The general form, interior divisions, and principal arrangements of the building, are exhibited in this print, viz. A, which shows the ground plan of the south side of the theatre, according to the design of the original architect, Mr. Wyatt; B, the stage-flooring; and C, the plan of the dress circle of boxes, agreeably to the alterations made in the auditory by Mr. Beazley. The particular references are as follow:—a, Entrance hall. b b, Waiting lobbies. c, Rotunda. d d, Principal staircases to the boxes. e, Pit passage. e*, Pit lobby. e**, Entrance to dress circle. f, Lobby to private boxes. g, Pit. h h, Present entrance to the upper gallery. i, Staircase to lower gallery. i*, Private communication from dress boxes to dress circle. j, King's staircase. j*, Upper gallery staircase. k, Box entrance from Woburn Court. k*, Staircase to the upper gallery, now shut up. l, Private lobby to the King's room. l*, Private box staircase. m m m, Mrs. Coutts's ante-room,

lobby, and box. *n**, Duke of York's box. *u u u u*, Private, or family boxes. *o**, Private box on stage. *o*, The King's room. *p*, The King's box. *q*, Dress circle lobby. *r*, Orchestra. *s*, Proscenium and stage. *t*, Acting manager's room, with treasury over it. *u u*, Staircases to the boxes, &c.; that on the left leads also to the treasury. *v*, Private box on stage. *w*, Quick-changing room, communicating with principal green-room. *x*, Small property-room. *y*, Prompter's box. *z*, Principal green-room. *a*, Inferior green-room. *b*, Mr. Elliston's room. *c*, Staircase to the flies. *c**, General staircase. *d*, Water closet. *e*, Music room. *f f*, Property and scene rooms; the southernmost being occasionally used to lengthen the stage: over them is the painting room. *g*, Hall at stage entrance. *h*, Occasional entrance. *i*, General staircase. *j*, Committee-room. *k k k*, Scene depositories.

Plate III.—Perspective view of the rotunda, from the entrance to the lobby of the first circle, looking into the saloon.

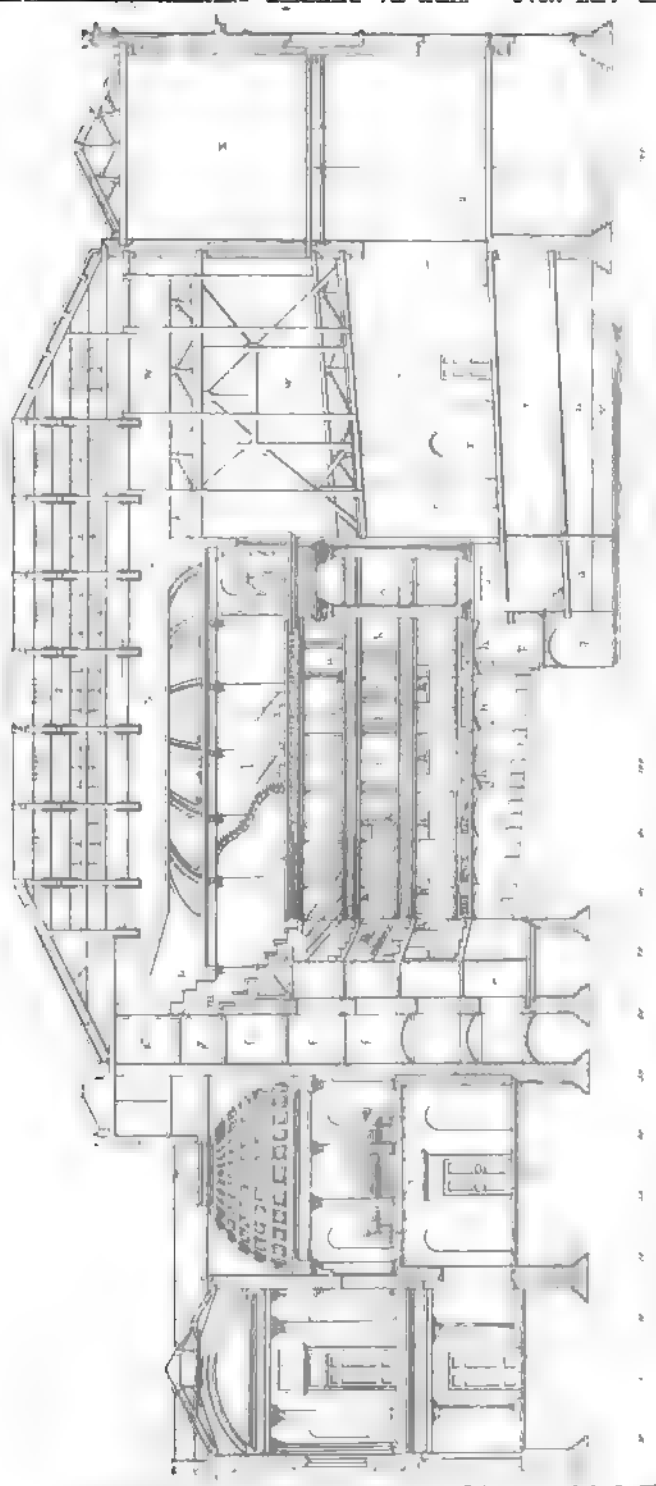
Plate IV.—Longitudinal section, from west to east, looking northward. *a*, Entrance hall. *b*, Rotunda, lower story. *c*, Ditto upper story. *d*, Saloon. *e e*, Pit lobbies. *f f f f*, Corridors to the boxes and slips. *g g*, Lobbies to upper and lower galleries. *h h h h*, Private boxes. *i*, Pit. *j*, Dress circle of boxes. *k k*, First and second circles of boxes. *l*, Slips. *m*, Lower gallery. *n*, Upper gallery. *o*, Proscenium boxes. *p*, Orchestra. *q*, Arched passage beneath ditto; made to continue the line of communication across the house. *r*, Stage. *s*, Continuation of ditto, through an arched aperture of 12 feet diameter, to the extreme wall. *t*, Mezzanine floor. *u u*, Cellars under ditto. *v*, Well, or excavation, for letting down

EDIFICES of LONDON



THE CRYSTAL PALACE, LONDON. THE GREAT HALL, INTERIOR VIEW. BY J. H. STODOLSKY. 1854.

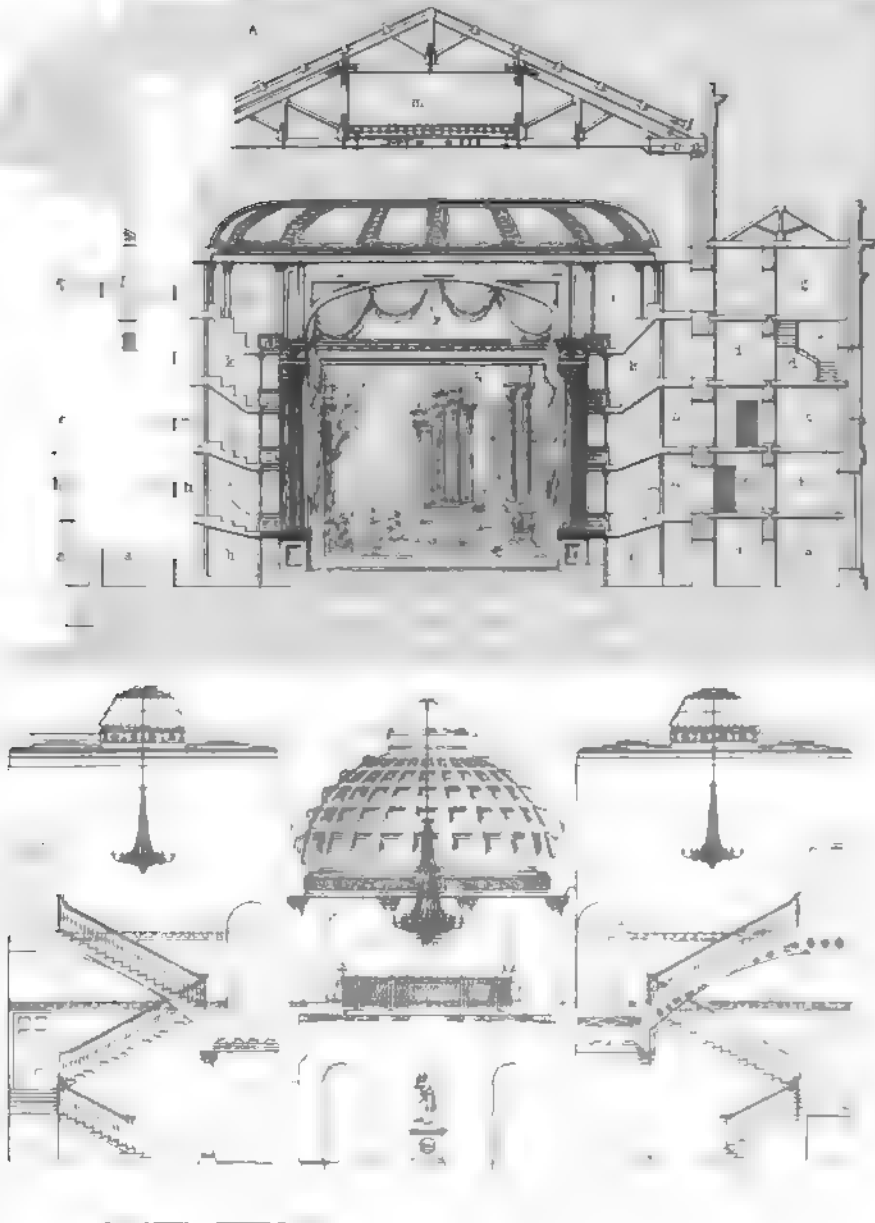




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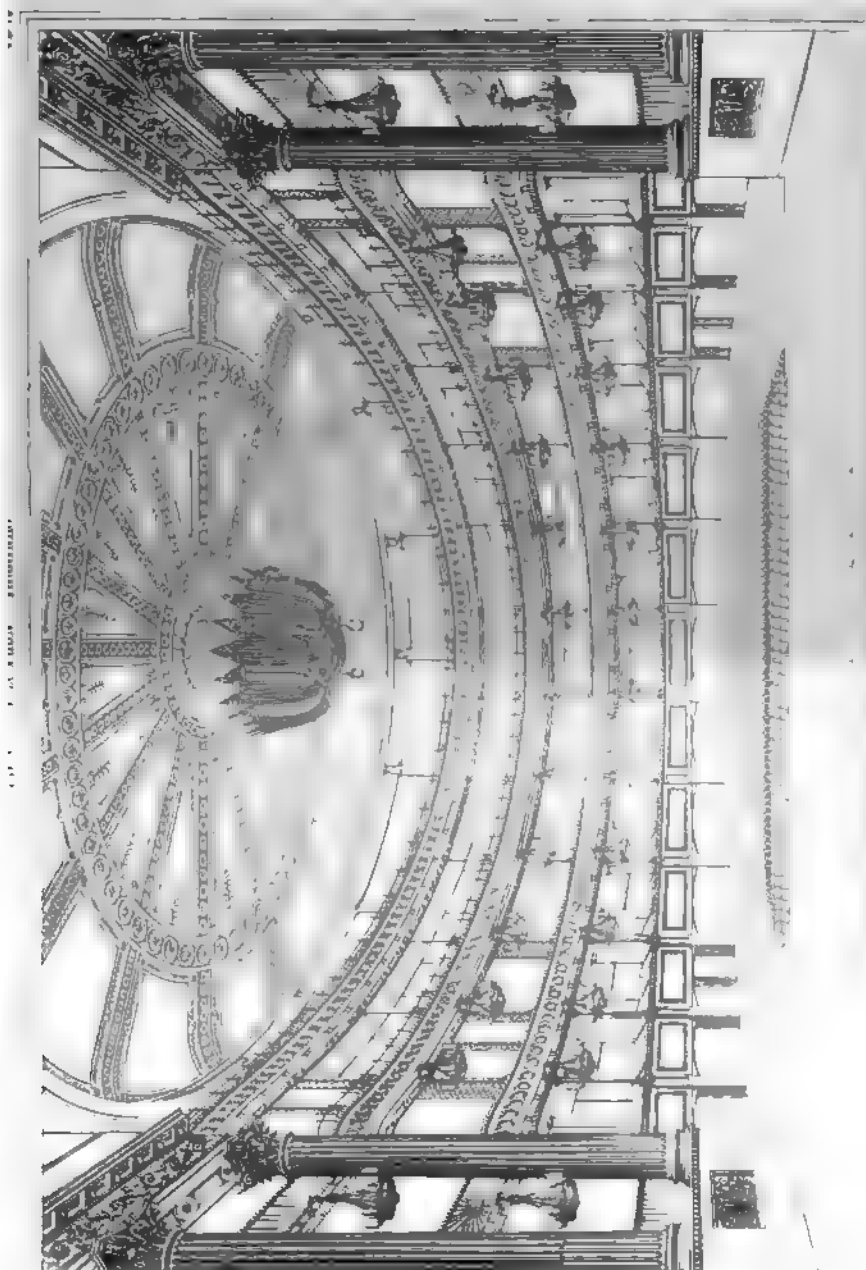
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THE PANTEON, ROME. ENGRAVED BY J. G. KNEELAND. FROM A DRAWING BY G. B. PALLADIO.

THE PANTEON, ROME.
ENGRAVED BY J. G. KNEELAND.
FROM A DRAWING BY G. B. PALLADIO.

scenery. w w, Upper and lower flies. x, Painting-room. y, Carpenters' shops, property-rooms, &c. z, Roof.

Plate V.—A, transverse section before the proscenium. a a a a, Lobbies to the pit and private boxes. b b b b, Ditto to dress circle. c c c c, Ditto to first circle. d d d d, Ditto to second circle. e e, Staircases to slips. f f, Lobbies to ditto. g g, Gallery passages. h h h h, Private boxes. i i, Dress boxes. j j, Boxes, first circle. k k, Ditto, second circle. l l, Slips. m, Carpenters' workshops, &c.—B, Section through the grand staircases and rotunda. a a, Principal flights of steps. b b, Entrances to dress circle. c c, Ditto, first circle. d d, Ditto, second circle. e, Rotunda, lower story. f, Ditto, upper story. g, Stone gallery floor. h, Iron cradling supporting the upper flights.

Plate VI.—Interior of the auditory, as seen from the stage, showing the general forms and decorations of the house in 1824.

E. W. BRAYLEY.

[A low colonnade of cast iron pillars, of the Ionic order, was erected in 1830, along the north side of the theatre, in Brydges Street.]

HAYMARKET THEATRE.

THIS theatre stands on the eastern side of the street called the Haymarket, where a playhouse was first erected in 1720-21, by a builder named Potter, who speculated upon the probability of letting it to companies of foreign performers, which, at that period, were much encouraged by the nobility, through whose patronage they procured licences *pro tempore*.

In 1734-5 Fielding, the dramatist and novelist, opened this theatre with a company whom he advertised as "The Great Mogul's Company of Comedians;" for whose acting he wrote a satirical piece called "Pasquin," which contained very severe reflections upon the Walpole administration, and was performed for more than fifty successive nights. Fielding's company continued performing in 1736 and 1737.

In 1737 this theatre, together with that in Goodman's Fields, was closed by authority, in consequence of the passing of Sir Robert Walpole's licensing act.

In 1738 a temporary licence to open the Haymarket Theatre was granted by the Lord Chamberlain to a French company. This circumstance excited general indignation, so averse were the public to the act which had expelled the English performers from this theatre: the consequence was, that the foreigners, on the first night of their appearance, were driven from the stage.

In 1741 the theatre opened with English operas. On the 6th February, 1744, Macklin, from hostility to the patentees of Drury Lane Theatre, brought a company here, among whom was the celebrated Samuel Foote, justly styled the British Aristophanes; but Macklin's scheme failed, and he returned penitent and apologising to Drury Lane; being succeeded in the management of the Haymarket by Theophilus Cibber, who appears to have acted without a licence, and to have evaded the penalty by stratagem.

In 1747, Foote commenced here, on his own account, a new species of entertainment, written and performed by himself; which consisted of satirical representations and imitations of public and remarkable characters, as well as a ludicrous exposure of the reigning follies of the day. It was called "The Diversions of a Morning," and was at first prohibited and suspended through the opposition of Lacey, the patentee of Drury Lane; but the nobility and public in general so effectually espoused the cause of Foote, that Lacey, fearful of the ultimate consequence of his hostility, withdrew his objection, and Foote recommenced his performance.

About 1766, Foote purchased the lease of the premises of the executors of Potter, and immediately began improving and enlarging the theatre; with which he incorporated a house in Little Suffolk Street, removed two shops which were in front, in the Haymarket, built a portico, increased the number of avenues and entrance doors, and added a second gallery to the auditory.

On ceasing to be manager, in 1776, he transferred his interest in the remainder of his lease to the late Mr. G. Colman.

Previously to the year 1820, Mr. Colman transferred his moiety of the theatre to Mr. Morris, who, in consequence,

EDIFICES OF LONDON.

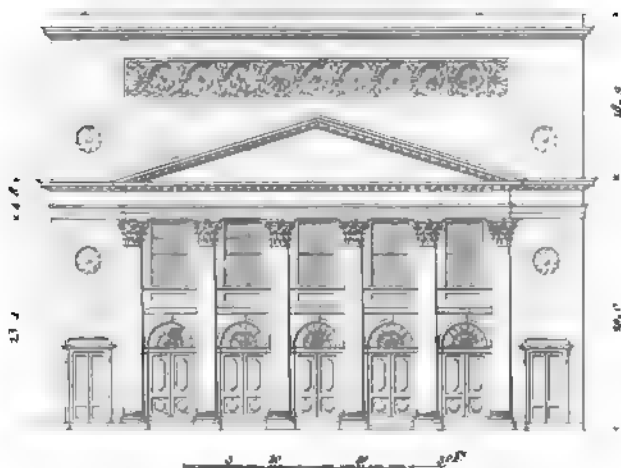
became possessed of seven-eighths of the property, Mr. Winston retaining his original one-eighth; and these gentlemen, at the conclusion of the season in that year, pulled down the old theatre, and, at the distance of a few feet southward from its former site, erected a new one, at the cost (as reported) of £18,000; which was opened on July 4, 1821.

This edifice (which was erected from the designs of John Nash, Esq., architect) is partly of stone and partly of brick; the form is rectangular, as shown in the ground plan, in the accompanying print; on which also the several measurements are marked, and references given to the various parts of the building. The entrance, or western front, is distinguished by a handsome portico of the Corinthian order: the entablature and pediment are supported by six columns, and the members of the former are continued to the extremities of the side walls. Under the portico are five doorways (within partial enclosures of iron rail-work), surmounted by semicircular fan-lights; above which are five windows, giving light to the saloon.

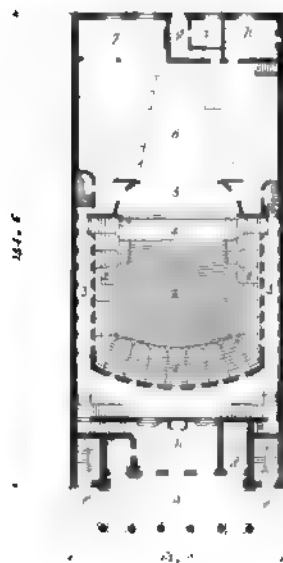
The three middle doors lead to the boxes; the outer, on the right, to the box office; and that on the left to the pit. In the intermediate spaces are four large lamps or lanterns for gas. The gallery entrances are on each side, without the portico; and above them, at the height of about ten feet, are circular windows: two other windows, of similar form and dimensions, are inserted over the cornice of the entablature. In the central space, between the pediment and the upper cornice, is a recessed panel, or frame, forming a long parallelogram, and containing nine circular rosette windows, which open upon pivots, to the upper gallery: all the spandrells of the panels are filled by architectural enrichments. A plain parapet terminates the

EDIFICES of LONDON THEATRES.

West Front



- 1 Boxes
- 2 Pit
- 3 Lobby to Boxes
- 4 Orchestra
- 5 Proscenium
- 6 Stage
- 7 Scene Room



- a Portico
- b Lobby
- c Box Office
- d Entrance to Pit
- e D^r to Upper gallery
- f D^r to Lower D^r
- g Private Entrance
- h Green Room
- i Waiting Room

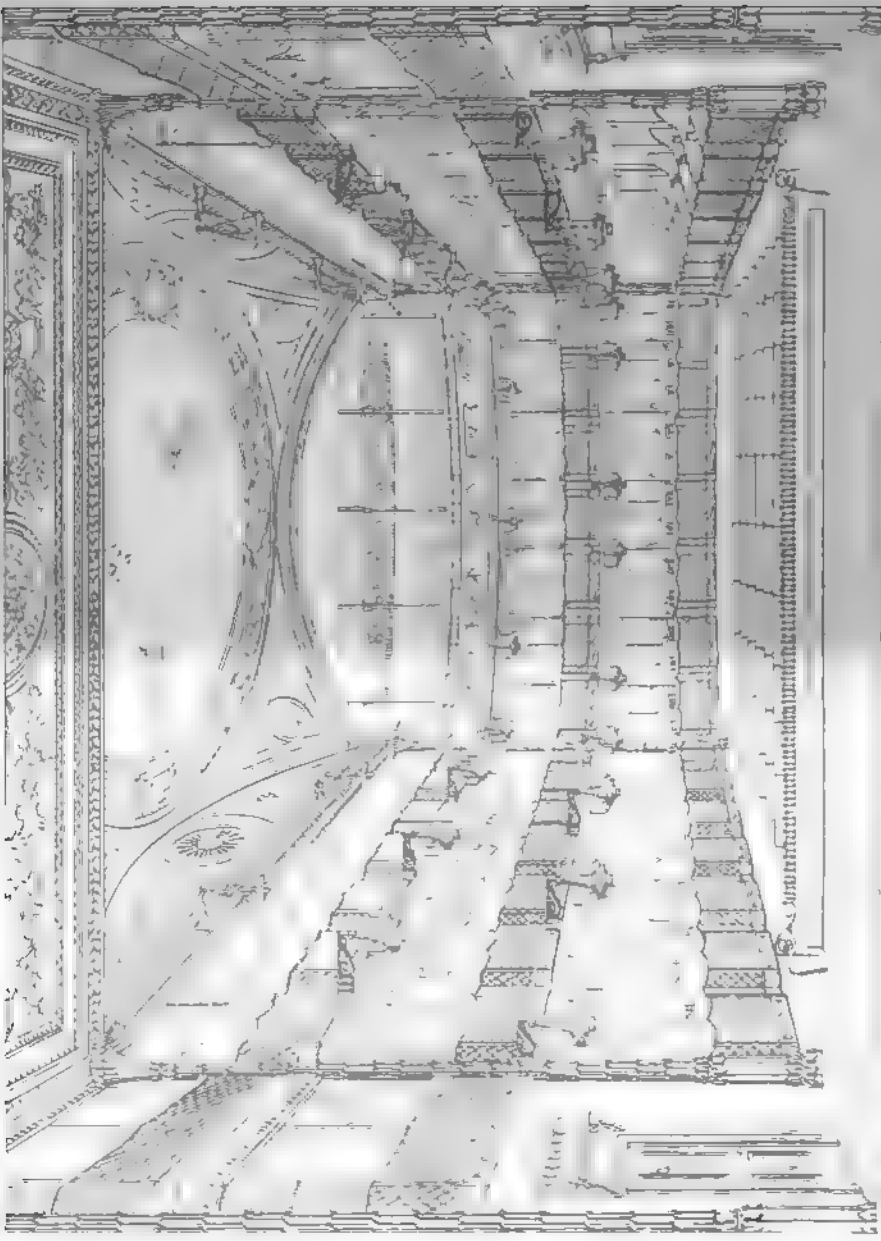


PLATE 100. THE GREAT HALL.

whole. The entrance to the stage is in the eastern front, in Suffolk Street. The exterior width of the theatre is 61 feet, its height, to the top of the parapet, 47 feet 9 inches; and its length 134 feet 6 inches.*

The auditory differs from those of the other theatres in form, the sides being straight, and the centre a small segment of a large circle; but the fronts of the side boxes project semicircularly.

The arch of the proscenium, and that part of the auditory where the front and side boxes unite, are supported by richly gilt palm-trees, instead of pillars, which produce a novel and imposing effect, through their dissimilitude to customary embellishments.

The fronts of the boxes are decorated with raised chequered or net-work ornaments of gold, on a reddish purple ground.† The seats and curtains are crimson, and the inside of the boxes morone. The ceiling is neat and fanciful, but it has not the usual characteristic of a modern theatre, a pendant central lustre and gas-lights. Indeed, this is the only patent theatre in which gas is not used, it being wholly lighted with oil, and spermaceti candles; the latter exhibited in a very handsome circle of cut-glass chandeliers, holding some five and others six lights. There are two circles or tiers of boxes, besides half-tiers, parallel with the lower gallery. In the first circle are five private boxes, and on the second tier eight. The saloon, which fronts Charles Street, is elegantly fitted up, and contains conveniences for refreshments.

C. DIBDIN.

* The ground rent of this theatre is about five guineas per foot in front, and three guineas for the back part of the premises.

† The style of decoration is now entirely changed, the house having just been fitted up (1838) in the Louis Quatorze taste.

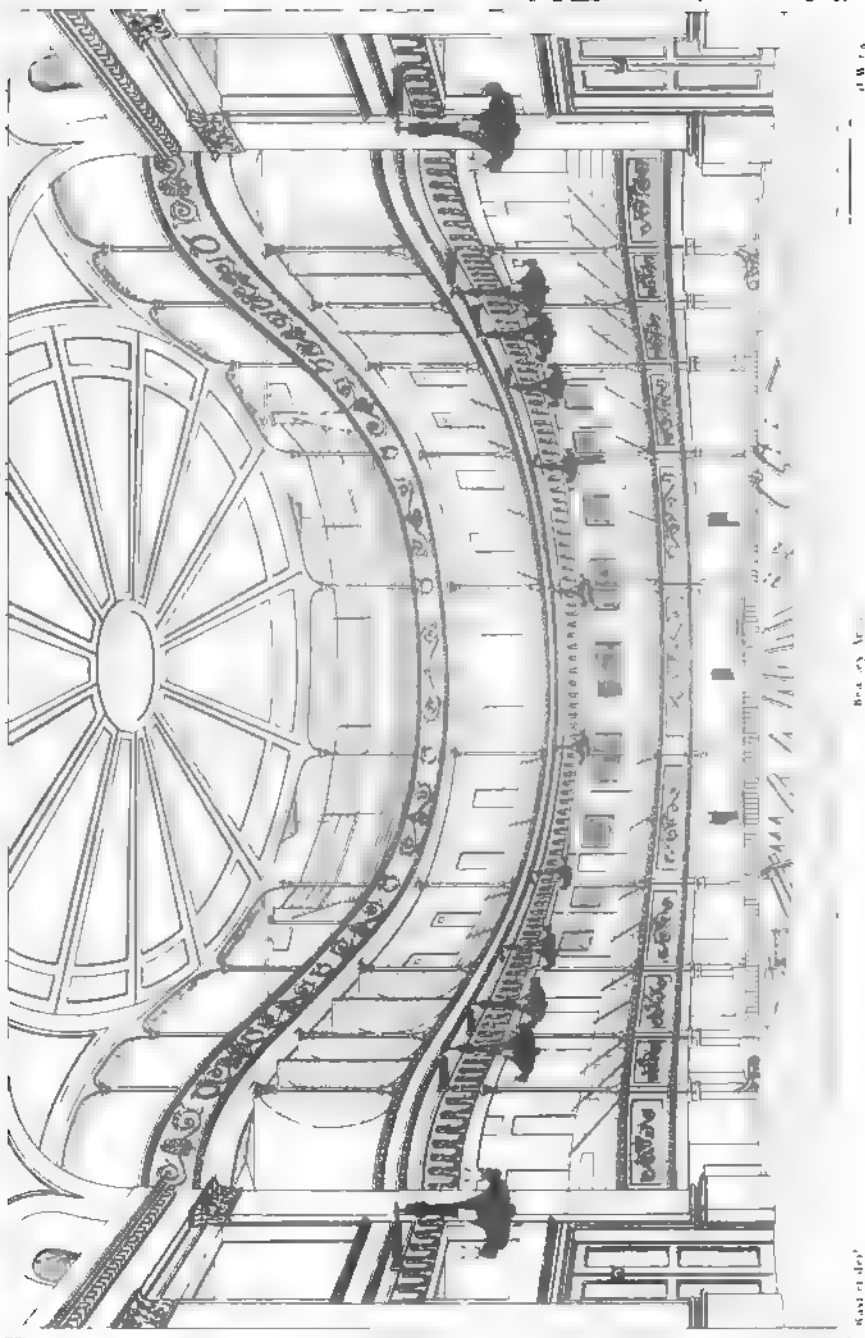
THE ENGLISH OPERA HOUSE.

THIS theatre derived its origin from a society of artists, who, previously to the existence of the Royal Academy, built a large room, on the site of the present theatre, for the purpose of publicly exhibiting their productions, and named it the Lyceum. When the Royal Academy was established, Garrick bought the lease solely for the purpose of re-selling it, with a proviso that it should not be appropriated to any species of theatrical exhibition.

It afterwards came into the possession of a Mr. Lingham, a breeches-maker, in the Strand, together with some adjoining premises; on which he erected a building, which was called a theatre, and opened some time about 1790, for "music, dancing, and such like entertainments." The first performances consisted of recitation and songs, under the title of "Mirth's Museum," written by the late Mr. Cross (the dramatist); the music was composed by Mr. Reeve, a gentleman to whom the public are indebted for many popular melodies. The original "Great Room," was at that time occupied by Mr. R. K. Porter, for the exhibition of his panoramic pictures, the Siege of Seringapatam, and other battle pieces.

About 1794 or 95, Lingham granted a lease of the Lyceum to the late Dr. Arnold, who partly built a new theatre on the ground adjoining the Lyceum, with the intention of opening it, under a licence from the magistracy,

FIGURE 1. ST. LOUIS THEATRE



W. H. R. 1897

W. H. R. 1897

W. H. R. 1897

as a winter minor theatre. The proprietors of the patent theatres, however, taking alarm at the respectability which was likely to attach to performances so conducted in their immediate neighbourhood, succeeded in suppressing the licence; and Lingham received back his lease, with the advantage of a new theatre, nearly completed, upon his premises; which he afterwards used or let for a variety of exhibitions within the pale of the law, till he obtained another licence, and then a Mr. Handy joined in partnership with him, and exhibitions of music, dancing, and horsemanship, took place. About 1800, or 1801, the late Mr. Lonsdale, a dramatist and ingenious machinist, produced here a novel species of entertainment, called "Egyptiana." It consisted of panoramic paintings, mechanical transformations, and recitation; and was illustrative of every thing connected with the history of Egypt, natural and philosophical; its inhabitants, animals, customs, and localities; but, from its possessing a character too chastely classical to become popular, it entirely failed of success. Soon after this a foreigner astonished and attracted *tout le monde*, by the introduction of the first "Phantasmagoria" ever seen in England; and, from exhibiting it, together with some curious mechanical subjects, in two or three seasons he realised a handsome fortune. In the year 1808, S. A. Arnold, Esq., son of Dr. Arnold, submitted to the late Earl of Dartmouth, then Lord Chamberlain, a plan for the establishment of an English Opera, and, having obtained from him, with the sanction of his majesty, the promise of a licence, he entered into a negotiation for the purchase of Lingham's interest in the premises; which treaty was not concluded when Drury Lane Theatre was destroyed by fire in February, 1809. This event, and Mr. Sheridan becoming a bidder for the property, induced

ing no restriction as to duration of performance; but the patentees of Drury Lane and Covent Garden theatres, and the proprietors of the Haymarket Theatre and Italian Opera, again taking alarm, such interest was made as succeeded in rendering Mr. Arnold's licence harmless to the winter houses, by restricting his performances to four summer months in the year: in consequence of which, although the theatre has continued to open every summer since the year 1816, with considerable success, the proprietor has never been enabled, in so short a season, to realize the intention with which he embarked in so hazardous an undertaking.

The front of the theatre is on a line with the houses on the north side of the Strand. It has a stone portico, of eight Ionic columns, in two rows, between which are suspended large gas lanterns. The columns are connected by an enclosure of fancy iron-work, and support a stone balcony, with rounded balustrades; on the centre of which is a large square tablet, in which is engraven the word "Lyceum." Above this are three tiers of windows (three in a tier), surmounted by a neat pediment; and the second and third tiers are divided by bands, on the upper of which appears "Theatre Royal," and on the lower "Lyceum Tavern." The lower part of the building, under the portico, contains two admission doors to the boxes and pit, and one window. The entrances to the two galleries, and another to the pit, are in a court communicating with the Strand and with Exeter Street; and in the latter street is the stage door. A long passage and a staircase lead to the boxes, whence there is an entrance to a long room, called "The Shrubbery," from a large quantity of green and flowering shrubs being placed in the centre and corners of the room, rising pyramidically to the ceiling. The walls

are decorated with landscapes and figures, and there is at one extremity a commodious recess for the sale of refreshments. There is likewise a handsome oblong saloon, the walls of which are masked by plate glass, divided into irregular compartments by the intervention of branches of spreading trees, &c.

The auditory forms a portion of an ellipsis, whose transverse diameter is 35 feet; the distance from the front boxes to the orchestra is only 30 feet. It contains two circles or tiers of boxes, with two galleries, and slips on each side over the upper boxes; a range of private boxes behind the dress circle, and five on each side, above the level of the pit. The latter possesses a great advantage over those of the other theatres (which is an important preventive against accidents on crowded nights), in being raised, by a very unusual elevation, on an inclined plane; so that, from the front seat to the entrance door, where the money is taken, there is no step, either upwards or downwards. The auditory is richly decorated with composition ornaments and scrolls, in burnished and oiled gold. The prevailing colour is salmon, and the interior and backs of the boxes are lined with crimson moreen; the seats, cushions, &c., are dark green. The centre lustre contains forty gas burners; the glass chandeliers, which are elegant and twelve in number, are lighted by wax.

The architect was Samuel Beazley, Esq., who has since erected the Dublin and Birmingham theatres.

C. DIBDIN.

THE building above described no longer exists, nor probably is there any other memorial to show what its interior was, than the view given in this work. The whole edifice

was destroyed, and the immediate neighbourhood greatly endangered by a fire, which broke out a little before two in the morning on the 16th of February, 1830. The flames spread with such rapidity, that in a short time the whole was one general blaze; and at a quarter before four, the roof fell in with a tremendous crash. The fire extended itself to the buildings at the rear of the theatre, and fronting Exeter Street, where several brothel houses were, if not actually burnt down, converted into ruins; besides which, there were five houses destroyed in Exeter Court.

After this, the company performed for some seasons at the Adelphi; for some time elapsed before the present theatre was commenced, neither was the building of it prosecuted very vigorously, so that it did not open until July, 1834. This structure, which was also erected by Mr. Beazley, has merely a pit entrance from the Strand, the principal front being on the west side of the new street since formed, and called Wellington Street North. The old theatre had, like the Adelphi, no façade to distinguish it from the adjoining houses, but merely a small loggia, the height of a common shop front, serving as the box entrance from the street; whereas its successor exhibits itself very plainly as a public building. The centre of the front consists of a Corinthian hexastyle, according to the number of the columns, but testrastyle in its arrangement, the columns being coupled at the angles so as to have only three intercolumns, as in a testrastyle of the usual kind; which disposition appears to have been adopted in order to make the intercolumns accord with the number and the position of the doors within the portico. As far as they are the only opening here—there being no windows above them—these doors give some degree of character to the building, at the same time it must be confessed that the archivolts are by

far too meagre and plain ; whereas, had they been well pronounced and suitably enriched, and had there been likewise two figures or genii in bas-relief, above the piers separating the doors, and supporting either a festoon or wreath, with a lyre, over the middle door, the whole would have been consistently and not uncharacteristically decorated. The compartment of the front, on each side of the portico, has the entablature carried along it, and an antæ at its extremity. Here there are two floors, the lower one being a shop, above which is a single pedimented window.

The vestibule, entered from the portico, is divided into three avenues by square pillars or orthostyles ; and beyond this is the inner vestibule, containing the staircase, which ascends behind arches on the sides ; above, there is an entrance one way to the corridor of the dress circle, and the other to the saloon, which extends over the first vestibule, and occupies the upper part of the front, and to an oblong mezzanine one over it. The house itself partakes of the horse-shoe form, and measures 55 feet across the boxes, or 39 feet 9 inches across the pit ; and 57 feet from the back of the boxes to the opening of the curtain, which latter is 32 feet wide. The pit seats are carried under the boxes quite round the house ; and the dress circle projects forward, making thereby what is called the *balcony*, behind which are private boxes.

The same architect has since erected two other theatres in the metropolis, namely, the St. James's Theatre, in King Street, St. James's Square ; the other in that part of Bishopsgate Street, known by the homely appellation of Norton Falgate. The first of these, which was opened in the autumn of 1835, within a few months after it was commenced, and was modestly designated in the play-bills " the most splendid theatre in Europe," is not altogether so



large as the English Opera House, but remarkable for being fitted up in the Louis Quatorze style, the first application in this country of that style to a purpose for which it seems better calculated than any other, it having the recommendation of being at any rate sufficiently fantastical and showy. Yet, if rather dazzling, the effect is also somewhat cold, owing to the general colour being a pure dead white, relieved by gilding, and to the cold and heavy colouring of the painted subjects à la Watteau, in the panels on the fronts of the boxes. The façade exhibits something like an attempt to indicate externally the style adopted within, yet must be allowed to be far from a successful one, except as far as the capricious whims and the flutter it exhibits can entitle it to be considered expressive and characteristic of the playhouse.

EDITOR.

THE ROYAL AMPHITHEATRE,

WESTMINSTER BRIDGE.

THIS theatre was built by the late Philip Astley, an uneducated but enterprising man, with a strong mind and acute understanding, remarkable for eccentric habits and peculiarity of manner, who built at different periods, at his own cost and for his own purposes, nineteen theatres. He was born at Newcastle-under-Line, in 1742, and came to London with his father, who was a cabinet-maker, 1753 or 4, and worked at his father's business till 1759, when he enlisted in the 15th, or Elliot's own light-horse. By his scrupulous attention to discipline, and his undaunted bravery, he became a great favourite in the regiment, and was particularly noticed by General Elliot (afterwards Lord Heathfield). He served seven years, during the German war, with high military reputation, and obtained the rank of sergeant-major; but on the return of the army from the continent he solicited and obtained his discharge, with a most honourable certificate of service. Having witnessed, while in the army, the performances of an itinerant equestrian named Johnson, he practised that species of riding during his service, and, when discharged, made it his profession. General Elliot gave him a charger, as a testimony of the high opinion he entertained of him; and with this



horse and another he commenced his equestrian performances in an open field, near the Halfpenny Hatch, Lambeth, for the gratuitous, but trifling contributions of those who were attracted to the spot by his hand-bills. To defray the expense of his exhibitions, he worked at the cabinet business during the time unemployed in his new professional pursuits, and also broke in horses. In process of time he engaged part of a large timber yard (upon the site of which the present amphitheatre stands), enclosed it circularly with boarding, erected seats for an audience, with a pent-house roof, sufficient to protect them from the rain, while he performed in a rope ring, under no roof but the canopy of heaven. Here he performed during the mornings; in the evenings he exhibited a learned horse, *Ombres Chinoises*, sleight of hand, &c., &c., in a large room No. 22, Piccadilly; and his profits, through rigid economy, eventually enabled him to lend his landlord, the timber merchant, £200, the whole of the yard, and the timber in it, being mortgaged to him as a security. The borrower left England upon receiving the money, and was never more heard of. Astley, in due course of time, becoming possessed of the property by legal investiture, sold the timber, and, with the money thus raised, increased by £60, the produce of a large diamond ring which he found at the foot of Westminster Bridge, and which was never advertised by the loser, he erected (1780) a roofed building, with a commodious auditory, which he advertised to be opened as the Amphitheatre Riding House; that building he enlarged at different periods, as his profits enabled him, till he covered the whole extent of the ground in his possession. The prices of admission were, boxes 2s. 6d., pit 1s., gallery 6d. The performances were at night. Having been informed

that the Royal Circus, which was then building, would be opened with musical pieces and dancing, as well as horsemanship, to keep pace with his new rival, Astley added a stage and scenery to his riding circle; but not being licensed, he was imprisoned; he obtained, however, both his release and a license, through the late Lord Thurlow, to whose daughters he taught riding. He then enlarged his theatre, and called it the Royal Grove, from the auditory being painted to resemble a grove; and, upon a future alteration of the edifice, he again changed the name to the Amphitheatre of Arts; the admission prices were now, for boxes 4s., pit 2s., gallery 1s. That building, on the 16th of August, 1794, was, during Astley's abode on the continent, as a volunteer with the army, burnt to the ground. Unappalled by the calamity, although his property was scarcely, if at all, insured, he obtained leave of absence, came over to England, rebuilt his amphitheatre, and opened it on the succeeding Easter Monday, 1795, under the designation of the Royal Amphitheatre, the Prince of Wales and the Duke of York patronising it. On September 2, 1803, this building (very little secured by insurance) was also totally destroyed by fire, while Astley was in Paris.* With his accustomed fortitude, perseverance, and celerity, he erected

* He had an amphitheatre in Paris, and another in Peter Street, Dublin, for which he had a patent from the Irish Parliament. Astley built nineteen theatres at different periods, the last of which was the Olympic Pavilion (now theatre), in Wych Street, in 1806, which he afterwards sold to Elliston. The patent of his Irish theatre expired several years ago, and the property went from him. His Paris theatre was, during the Revolution, seized and made barracks of, but the property was restored to him during the consulate of Buonaparte; and it is said that a rental was paid for all the time it had been kept from him.

a new amphitheatre in time enough to open on Easter Monday, 1804. He had previously leased the property to his son, the late Mr. John Astley, who in his youth was esteemed the first equestrian in Europe. He granted also a lease of the new amphitheatre to his son, who continued lessee during the remainder of his father's life. Mr. A., senior, went to Paris to dispose of the amphitheatre he had built there, and died October 20, 1814, aged 72, and was buried in the cemetery called *Père la Chaise*. On the 19th of October, 1821, his son, who went to Paris for his health, died in the same house, chamber, and bed, where his father breathed his last. After Mr. John Astley's death, Mr. William Davis, who had long been joint lessee with him, conducted the concern for himself, the widow of the late Mr. Astley, jun., and her late husband's creditors, till the end of the season in 1824, when the lease expired. The rental of the last lease was £1000 per annum.

The front, which is plain and of brick, stands even with the houses in Bridge Road, Lambeth, a short distance from Westminster Bridge, the access to the back part of the premises being in Stangate Street. There is a plain wooden portico, the depth of which corresponds with the width of the pavement, and is lighted by large gas lanterns. This leads to the boxes and pit; the gallery entrance is lower down the street, and separated from the front by several houses.

The boxes are approached by a plain staircase, at the head of which is the lobby, which is 11 feet 9 inches in depth, and about 60 feet long, with passages behind the side boxes, from which are staircases leading to the upper boxes; at the back of the lobby is a fruit room. There are long seats attached to the wall of the lobby all round, and

in the centre is a large and handsome patent stove. The backs of the boxes, from about 5 feet above the floor, are entirely open to the lobby, which is customary at most of the minor theatres. The form of the auditory is elliptical, and it is lit by a very large cut-glass lustre, and chandeliers with bell lamps; gas is the medium of illumination used all over the premises.

There is one continued row or tier of boxes round the auditory, above the central part of which is the gallery, and there is a half tier of upper boxes on each side, with slips over them. There are three private boxes on each side adjoining the proscenium; one attached to each extremity of the gallery, and one at each end of the orchestra. The floor of the ride, within the auditory, is earth and saw-dust, where a ring or circle, 44 feet in diameter, is bounded by a boarded enclosure, about 4 feet in height; the curve of which, next the stage, forms the outline of the orchestra, and the remainder that of the pit, behind which is an extensive lobby and a bar for refreshments.

The proscenium is large and moveable, for the convenience of widening and heightening the stage, which is, perhaps, the largest and most convenient in London, and is terminated by immense platforms or floors, rising above each other, and extending the whole width of the stage. These are exceedingly massive and strong. The horsemen gallop and skirmish over them, and they will admit a carriage, equal in size and weight to a mail coach, to be driven across them. They are, notwithstanding, so constructed as to be placed and removed, in a short space of time, by manual labour and mechanism. When employed they are masked with scenery, representing battlements, heights,

bridges, mountains, &c. There are several very considerable inlets and outlets to and from the stage and the stables, which communicate with each other.

The stables, which range over a very extensive space of ground, on one side of the stage, to the right from the auditory, are very capacious; and when they are wholly occupied by the numbers of beautiful horses attached to the establishment, constitute a most gratifying exhibition. The horses are kept in the highest order, and attended by several experienced grooms.

C. DIBDIN.

THE DIORAMA.

THIS very ingenious display of architectural and landscape scenery having been exhibited with success at Paris, Mr. Smith, an English resident there, undertook to establish a similar exhibition in London, and Mr. Pugin was employed by him to visit France and inspect the building, in order that a new and suitable edifice should be designed, embracing all the improvements that experience and observation had suggested.

A convenient spot having been obtained in the Regent's Park, a building was planned and erected there under the joint direction of Mr. Morgan and Mr. Pugin, and opened to the public, October the 6th, 1823 ; the whole having been completed in four months, at the cost of about £9,000, including two houses, which are comprised within the plan, and which assist in forming the façade, and occupy frontage-ground not required for the theatre.

It may be remembered by many persons, that about forty years before, an admirable exhibition was brought before the public, and called the Eidophusikon, which delighted all its visitors, consisting of pictures painted by M. De Loutherbourg, that underwent repeated changes by the operation of modified light on their transparent and semitransparent surfaces, and by the intervention of opaque and coloured material. On the same principles the Diorama is formed ; but the Eidophusikon was on a small

scale, and exhibited in the evening, and by artificial light, whereas the present exhibition is dependent on daylight for its illumination.

The Diorama, from this circumstance, its magnitude, merit, and means of display, surpasses every preceding exhibition in representing the truths of scenic nature; but to ensure this it required the best talents of the artist and ingenuity of the machinist, both of which have been successfully afforded to its execution.*

The paintings are two in number, and each about seventy-two feet long and forty-two feet wide, executed by Messrs. Bouton and Daguerre; they are capable of being removed, so as to admit others occasionally, and to permit an interchange of subjects between the Dioramas of Paris and London. These pictures are placed at distances from the spectator proportioned to the angle at which he would view the objects in nature; and in the absence of means to perceive this distance, and having no connecting objects to operate as a scale towards the direction of his judgment in comparing quantities, he yields irresistibly to the magic of the painter's skill, and feels the illusion to be complete.


But it is not this successful illusion that constitutes the whole merit of the exhibition; it has further claim to applause from the changes that occur in the pictures, so decided and true to nature, that the mind is led to doubt that they are the effect of art. Thus in the architectural subject, the interior of Trinity Chapel, a part of Canterbury Cathedral, the whole is at one moment subdued by gloom, seeming to be caused by the intervention of a passing cloud, and so as to obscure the aisles and deep recesses

* The machinery was most satisfactorily executed by Mr. Topham.

of the chapel, until the place becomes awfully imposing ; when, in an instant, as though the interruption had passed away, and the sun was permitted to shine through the windows in its full lustre, the Gothic architecture is beautifully illumined, the shadows projected with force and truth, and the secondary lights produced beneath the groinings of the roofs in all the delicate gradations of natural reflections, dressed in the soft tones of colour which they borrow from the pavements, and the gem-like brilliancy of the painted glass. The landscape scene undergoes similar changes, in which the bursts of sunshine are admirably executed, and particularly in the effects produced in the sky and on the clouds, which continually seem to form new combinations of light, colour, and arrangement.

The machinery to effect all this is managed with great ease, and the changes are produced with so much certainty by the power of light on the surfaces of the pictures, that no defect occurs in the representation.

There is a striking novelty belonging to this exhibition, that surprises the spectator, if he is not previously aware of it, arising from the circumstance of his being involuntarily made to view each picture alternately, although it is evident that both are fixed. This is effected by a revolving motion given at stated intervals to the whole arena, its walls, and ceiling, by which the single opening is moved from the stage-front of one scene to that of the other ; and as the motion is not very perceptible, it appears as if one stage and scene was gliding away from sight, whilst another is immediately succeeding, and offering itself for contemplation ; an effect not unaptly compared with the change of scene produced to a spectator on shipboard, when passing along the shores of a wide river.



The machinery to effect this weighs about twenty tons ; and even when crowded with persons, the whole is capable of being moved to its rotative duties by a lad twelve years of age. Of necessity the central point of bearing is very solidly supported ; it is of squared stone-work, ten feet by ten feet, built upon piles eighteen feet long, and driven by a twelve hundred weight ram-engine. The accomplishment of this important object is highly creditable to Mr. Morgan's talents.

The ceiling of the arena, or salon, is of a transparent fabric, divided into compartments, and painted in colours, in imitation of the rich foliages by Raphael, at the Vatican, and embellished by Cameos, containing the portraits of the following celebrated painters :—Sir Joshua Reynolds, West, N. Poussin, Ruisdael, Rembrandt, Vernet, C. Lorraine, Berghem, L. de Vinci, Teniers, Rubens, Raphael, and Gainsborough.

The salon or theatre is lighted from the top of the building, and imparts an agreeable shade and repose, that augment the force and brilliancy of the pictures without creating an objectionable gloom.

The effect of actual identity which this exhibition conveys of the subjects it presents to the spectator, cannot fail to interest him deeply ; and should such classical scenery be brought before the public in this way, as is only to be viewed in nature by the labour and great expense of travel to obtain it, there is very little doubt but the Diorama will experience a very durable patronage.

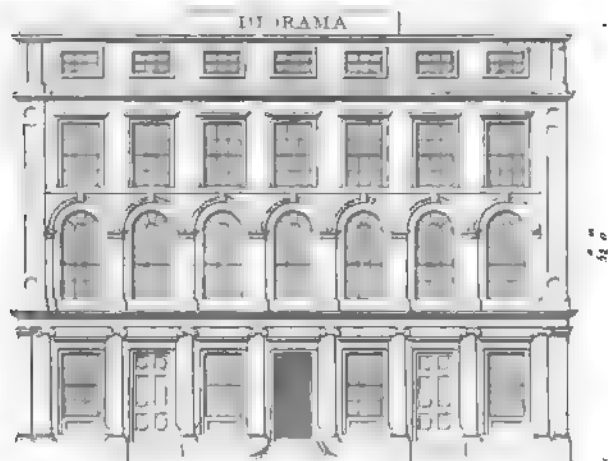
The elevation of the building was designed by Mr. Nash, and bounds a portion of an area, called Park Square : it is of the Ionic order, the basement embellished with columns and pilasters, &c., the centre of which is the approach to the theatre.

REFERENCES TO THE PLAN.

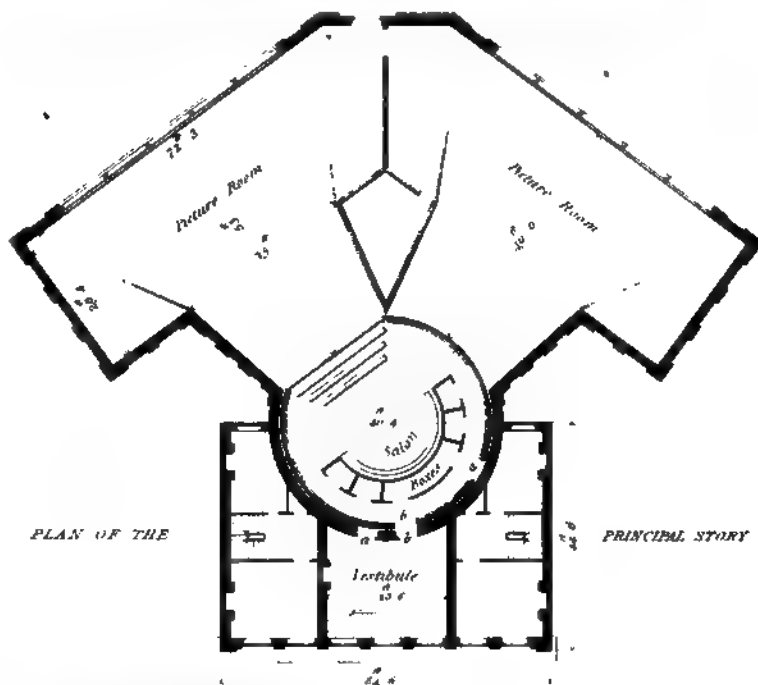
a and *b*, in the vestibule, represent the doorways in the wall of the theatre; and *b a*, in the *salon*, indicate others in its rotative enclosure. When the stage aperture is presented to the picture situated on the left of the spectator, the doors *b b* are opposite to each other, as shown in the plan; and when the machinery has turned back to the stage-opening of the picture to the right, the doorways *a a* become in contact in their turns.

I. B. P.

As the stranger to the Diorama may reasonably expect from the present work the most ample information on a subject of novelty and publicity, I am induced to add a few descriptive remarks to the preceding article. The annexed plan shows that the building consists of a vestibule and two lateral houses, facing a circular part of the edifice, which may be regarded as the audience-room of the theatre, and is occupied by boxes and an open area for spectators. The sides of this circular part are painted and adorned with festooned draperies; and the top is covered with a transparent painting, divided into many compartments, and charged with medallion likenesses of several eminent artists. Over this semitransparent ceiling, or inner roof, rises a conical roof, nearly half of which is glazed. As shown in the plan, the circular part consists of a wall, two-thirds of a circle, with two small doorways and two large openings to the compartments of the scenic theatre. Immediately within this wall, but detached from it, is another wall, rising from the floor to the inner ceiling, and which, with the floor, revolves on a pivot, beneath.



0 10 20 30 40 Feet



0 10 20 30 40 50 60 Feet

"Morphett & Vaux Architects" 1853

(Gladstone copy)

GENERAL PART OF THE THEATRE, THE THEATRE ROYAL, DRURY LANE

John Waddell, Architectural Library, 69, High Street.

1

2

3

A large square opening, about one-fifth of the circle, like the proscenium of a theatre, allows the audience to view the scenes or pictures stationed in the two picture-rooms. Two large paintings, placed in these, are lighted by windows behind (consequently they are transparent), and by skylights in the roof, which admit the light on the fronts or faces of the pictures. By the aid of transparent and opaque curtains before the windows, various effects of skylights and light, shadow, and gradation of colour, are produced; and many others may be designed and executed. Without hinting any thing detrimental to the present bold and ingenious premises and exhibition, I cannot forget the scientific, varied, and very powerful effects, and skilful pictures, which Louthembourg produced in his Eidophusikon. These were—a calm—a moonlight—a sunset—a storm at sea, progressively growing from a gentle breeze to a destructive and overwhelming tempest, accompanied by mimic lightning, rain, thunder, and wind: also the fire of London, &c., &c. This artist's theatre and scenes were, however, small in comparison to those of the Diorama, and the exhibition was by night.—See a very interesting account of the Eidophusikon, in "Wine and Walnuts."

Nov. 6, 1823.

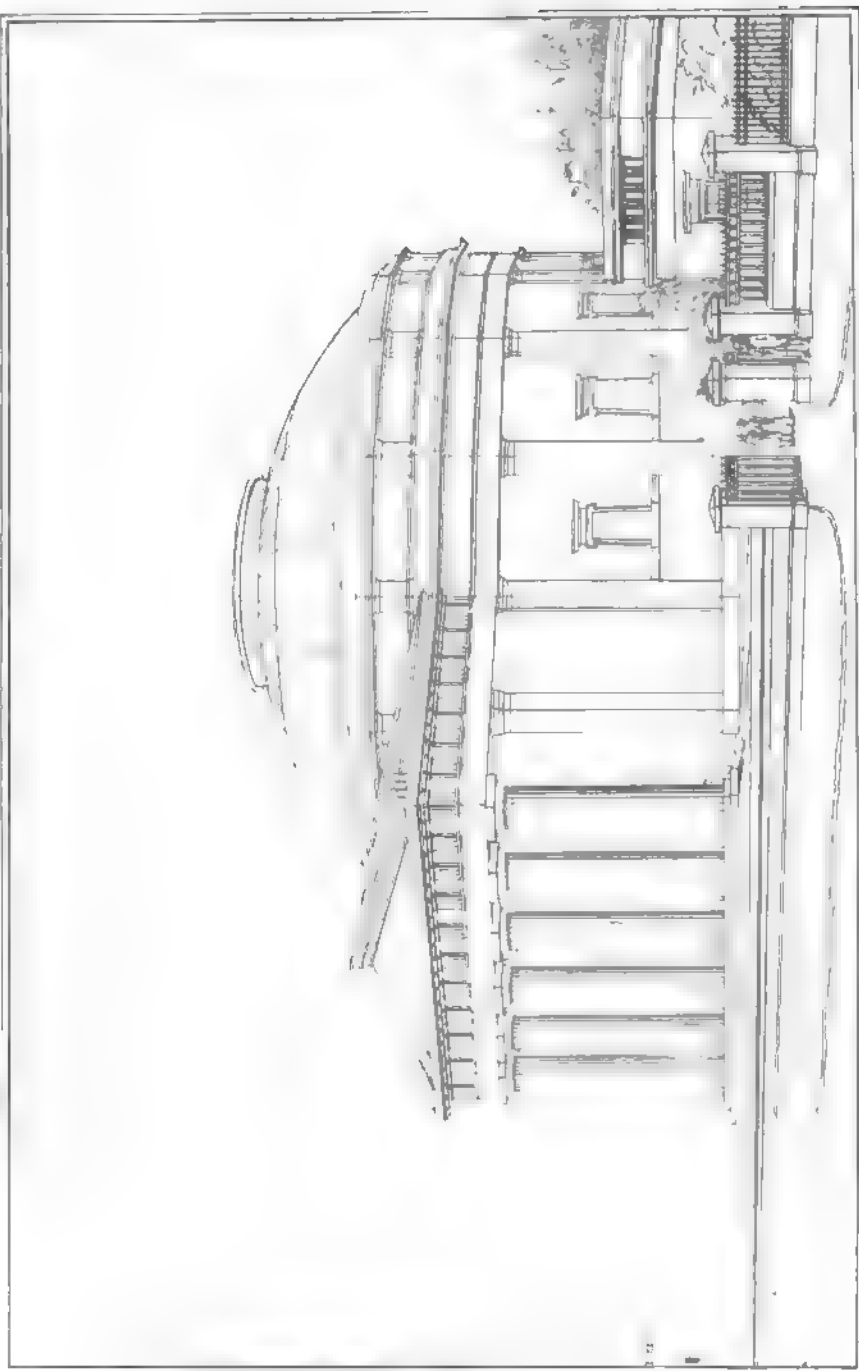
J. B.

THE COLOSSEUM.

IN a work professing to illustrate the public buildings of the metropolis, the edifice represented in the annexed engraving may claim distinguished notice, from the magnitude of its dimensions, the style of its architecture, and the purpose to which it is destined. Pre-eminent amongst the edifices in its vicinity, it engages the attention of all who frequent the Regent's Park and its neighbourhood, of which it forms so conspicuous an ornament.

The ingenious and enterprizing projector of the present building and its concomitant appendages, mounted to the summit of St. Paul's Cross in the year 1822, where, from an observatory, placed on scaffolding several feet above the top of the cross, he took his daily residence for many months successively (and sometimes even all night), for the purpose of making accurate sketches of every visible object that could be descried from that central and commanding eminence. The sketches then made covered many hundred sheets of paper; and from those materials the outlines of the panoramic picture were formed.

These multitudinous studies are now transferred to the interior of this immense building, and display to the spectator the unrivalled and vast metropolis of London, and its environs, as the whole would appear on the clearest day, and aided by the most powerful vision. The spectator, without having to ascend a single step, finds himself, by



Crystal Palace, South View

W. W. L. & Co. Architects, 15, Abchurch Lane, London, E.C. 4

LONDON EDIFICES EXHIBITIONS



W. W. L. 1870

3. Museum, 1870, 1870

the safe, speedy, and unerring operation of invisible and inaudible mechanism, raised to an elevation whence the whole prospect at once expands around him: he sees, beneath the summer sunshine of a serene sky, divested of the usual canopy of smoke and vapour, this great metropolis, with its countless multitude of streets and squares, its churches, palaces, mansions, hospitals, theatres, public offices, institutions, scientific and literary; its noble river, with its numerous bridges; and, in the distance, a rich and varied expanse of rural and sylvan scenery, extending from the woodlands of Kent and Essex in the east, to the forest and castle of Windsor on the western horizon. Recovering from the wonder created by this first view of the picture as a whole, he finds new cause of astonishment in examining, we had almost said in perusing, it in detail; for not only may the prominent structures be discerned and known, but every private residence in town or country, which is visible from St. Paul's itself, be recognised in the representation; and the various objects in the foreground, as well as in the distance, will bear the test of the telescope. To increase the effect, improve the convenience for inspection, and, at the same time, to augment the means of judging of the merits of the performance as a work of art, there is a succession of galleries, the highest of which is constructed for the purpose of giving a more satisfactory view of the distant country.

Ascending thence, the spectator passes the original ball of St. Paul's, which, having been obtained by the proprietor, is in this very appropriate place preserved as an interesting relic, lending no inconsiderable aid to the impressions produced on the mind in contemplating London as seen from the summit of its lofty and far-famed cathedral. An easy ascent leads to a spacious esplanade, on the circle that

crowns the exterior of the Colosseum, from which is beheld a real panorama, formed by the Regent's Park and its elegant vicinity. Thus to invite a comparison of the portraiture with its original, seems an act not only of candour, but of boldness, approaching to temerity; and it must be no small gratification for the artist to be conscious that his production suffers no disparagement from so severe a trial, as well as for the beholder to find, on returning to the picture, that he has a strong incentive for re-viewing it, with reference to such a criterion.

Having satisfied his curiosity, the stranger, concluding that the object of his visit has been fulfilled, may be prepared to depart; but fresh enjoyment, superadded to that which he had been led to anticipate, awaits his return. Having descended, a covered gallery conducts him to the exterior of the building, where he finds a scene in the open air which seems to belong to another region. There art, combining with nature, has realised some of the ideal compositions which imaginative theorists have formed of the romantic and the picturesque; for the artist has created a scene, which cannot fail of exciting both surprise and wonder. Valley and hill, rock and cataract, pine-forest, glaciers, and snow-capt Alps, constitute a sort of solitude presenting no sign of social or civilized life: a vista, where depth, and height, and expanse, seem to beguile the eye and deceive the senses.

From the gloom of this wilderness a subterranean passage leads, by gentle gradations, to a scene of refined culture,—a conservatory in which are tastefully disposed some of the rarest exotics that have been introduced into this country, and where the flowers of the tropics are seen blossoming in light and life. The grottos and recesses connected with this conservatory are incrustated with shells,


madrepores, corals, spars of every hue, stalactites, and other mineral and marine productions. Along the glazed roofs, both of the central apartments and the avenues, various climbing plants are trained so as to present the appearance of a leafy grove; and in some parts of this secure abode, birds of various song and plumage will have a considerable range. The order and disposition of the plants will admit of every variety which taste or fancy may dictate; and the aid of painting and sculpture will, in appropriate places, be employed to enhance and diversify the scene. It must be obvious, that this temple of Flora will serve the double purpose of elegant recreation and philosophic research—and that in amusing the juvenile mind, it will at once promote and illustrate the study of the vegetable world.

J. B. AND T. H.

THE above description, written before the building itself was opened to the public, is rather too much *à la* George Robins—magniloquent and magnifying; consequently, great deductions must be made from “the glaciers and snow-capt Alps,” which must sound ridiculous to those who have visited the place, and quite mislead those who have not. The truth is, there is a great deal worth seeing at the Colosseum, many clever, well imagined, and ingeniously contrived effects, from which, although in themselves upon too small a scale to strike otherwise than by their novelty, many useful hints may be derived for something better, in regard to contriving artificial scenes and illusions in confined spaces, which seem to preclude them, and of which consequently no advantage is attempted to be taken. What has been here done shows how, by a little manage-

ment and artifice, an agreeable vista or prospect might be formed in what would otherwise be a mere back court, or sunk area; and that it would be very possible by the proper position of a moderate sized painting, to obtain an apparent view or look-out from a window, or the landing of a staircase. Referring to the conservatories at the Colosseum and Pantheon, a writer in the *Foreign Quarterly* remarks:—"It must be admitted there is somewhat more of the theatrical about them than would be desirable for any other place; at the same time they show what may be done within similarly contracted limits, and likewise furnish many hints and ideas that may be greatly improved upon. For our own part we do not see wherefore a boudoir garden, if we may be allowed so to term this particular species, should not be perfectly reconcileable with good taste, since it certainly affords opportunities for introducing a variety of scenic and pictorial effects; although, in proportion as it is capable of being treated in a masterly way, it is liable to be abused and rendered a mere assemblage of show-box puerilities."

Externally the building (designed by Mr. Decimus Burton) is a polygon of sixteen sides, and 180 feet in diameter. In the attic all the faces of the polygon are shown, but below, three of them are occupied by the portico, a Doric hexastyle of about 70 feet in width, and exhibiting that order upon a much larger scale than had previously been done in any building in the metropolis, with the advantage of an effect not attainable with fewer columns, and with the still greater advantage, of its character not being at all impaired by the introduction of features irreconcilable with any aim at a strictly Grecian style, there being no other within the portico than a single lofty doorway. In its general form, indeed, this edifice must be referred to a Roman rather than a Grecian



prototype, namely the Pantheon, which circumstance it probably was that led one writer, who has attempted to describe the building in the Regent's Park, into a most ludicrous blunder, for he has not scrupled to assure his readers that its portico is *copied* from that of the Pantheon at Rome, "which, in the harmony of its proportions and the exquisite beauty of its columns, surpasses every temple on the earth"!! Had he said that it was copied from Canova's Church at Possagno,* he would have been some degrees nearer the mark, at least as far as resemblance in regard to the order adopted, and the application of a Grecian style to the plan of the Roman Pantheon. Mr. Hosking, however, in his "Treatise on Architecture," objects to the combination of the square and circle in the plan, observing—"irregular and intricate forms in works of architecture, whether internally or externally, will be found unpleasing. Few can admire the external effect of the Pantheon, or of the structure in London called the Colosseum, which has been subjected to the same arrangement, though certain features in both may be good." Yet with due deference to the opinion of such an authority, we should be inclined to demur to it, even had we not Canova's own example to oppose to it. In itself irregularity is a fault, but then the question is whether the slight degree of it thus produced can fairly be termed so; besides which, by pushing the doctrine a little further, we may contend that a parallelogram is an irregular square, consequently faulty, and the flank and front of a Grecian temple do not exhibit that

* This building, the design for which was given by Canova himself, is a rotunda, with a Grecian Doric disposed as a double octastyle, there being a second range of columns behind those in front. These columns are nearly 36 feet (English) high, and the metopes of the frieze are enriched with reliefs executed from Canova's own models.

uniformity which they might and ought to be made to do. But we need not resort to any argument of that kind, because, were it not for the irregularity censured by that writer, and caused by the addition of a portico to the circular part of their plan, both the buildings he mentions would appear heavy lumpish masses, whatever decoration might be bestowed upon them. This we think is undeniable: any one, however, can satisfy himself more experimentally, by divesting them of their porticoes or excrescences, and then seeing what he can make of them in a drawing.

In the interior of the Colosseum the lower part forms what is designated the "saloon," which differs from a rotunda in being a spacious ring-shaped apartment, encircling an inner cylinder or tower, wherein are the staircases to the three galleries (placed at different levels), from which the panorama is viewed. This latter occupies the upper part of the wall, above the awning that serves as a ceiling to the saloon below. Owing to the obscurity the spectator has first to pass through in his ascent to these galleries being so contrived, that on looking from them nothing but the picture itself is visible, the illusion is much greater than is produced by other panoramas, where no pains are taken to conceal the extremities of the picture. But as the painting itself does not admit of being changed or replaced from time to time by fresh subjects, this part of the exhibition has long ago lost the novelty essential to its favour with the public, and has become altogether stale.

It was originally intended that the Colosseum should contain a library and reading rooms, and that the place should be opened to subscribers only, who were to pay ten pounds annually for their admission. To whatever cause owing, this part of the scheme was abandoned, and it was

from the first opened to the public indiscriminately. About two years ago a suite of rooms was added at the rear of the building adjoining Albany Street, for evening entertainments, comprising musical and dramatic performances—a speculation of Mr. Braham's, but how far it has proved a successful one, we are unable to state.*

EDITOR.

* Still more recently these rooms have been converted into a place of evening "entertainment for man and beast," at the moderate rate of a shilling admission—refreshment ticket, alias ticket for gin and water, included! Alas! what a falling off from the glaciers and snow-capt mountain, and "sort of solitude," above spoken off!

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